DANCING MADE EASY

Made Easy Series

DANCING MADE EASY

BY

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AND

GABRIELLE ROSIERE

New and Revised Edition

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EDWARD J. CLODE

PROF. CHARLES J. COLL

FOREWORD

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FOREWORD

It is not the purpose of this book to project any novel system of teaching dancing or to advocate any unique dances. Rather it is a painstaking effort to reduce to the simplest possible terms an authoritative method and to treat merely with those dances which have become established and standardized.

Many dance publications were examined, and while interesting in themselves appeared to present a discouraging if not formidable aspect when they moved to the avowed intention to instruct. Replete with the usual dance formulas, a headachy rotation

of the veriest rudiments of dancing, and of music too, and at the risk of being redundant will be overprecise in explanations.

Do you know what "tempo" means, or to "glide"? Of course I know you may; but I will explain them carefully and make sure!

of steps, such tanglefoot would seem to daunt the most venturesome of beginners.

Through an experience of thirty years and more in teaching dancing, I have steadily held that to learn easily one must begin to enjoy at once. So that the novice will not be asked to plunge headlong — or feet foremost — into material that might easily be depressive.

The diagrams herewith have been devised with great care to throw a more kindly light on the sometime — but not always — intricate measures of the dance; to make, at a glance, the mechanics as comprehensive as possible.

Briefly, I propose to raise your foot and place it in the correct rotation of the dance and to the beat of the music.

Moreover, I will presuppose you innocent

of the veriest rudiments of dancing, and of music too, and at the risk of being redundant will be overprecise in explanations.

Do you know what "tempo" means, or to "glide"? Of course I know you may; but I will explain them carefully and make sure!

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1. Favor Figure.....any number dancing.
2. The Cheat.....1 couple leading, 5 dancing.
3. The Parasol.....1 couple.
4. The Fan.....1 couple.
5. The Mirror.....1 couple.

6. The Baby-doll.....1 couple leading, 3 dancing.
7. The Candle.....1 couple leading.
8. Rounds of Three...1 couple leading, 3 dancing.
9. The Four-in-Hand...1 couple leading, 5 dancing.
10. The Serpentine..1 couple leading, others dancing.
11. The Flying Scarfs...2 couples leading, 4 dancing.
12. The Mouse Trap ..2 couples leading, 4 dancing.
13. The Windmill.....2 couples leading, 4 dancing.
14. The Butterflies.3 couples leading, others dancing.
15. The Arbor.....3 couples leading, 6 dancing.
16. The Pyramids.....3 couples leading, 6 dancing.
17. The Zigzags.....3 couples leading, 6 dancing.
18. The Star and Circle,
4 couples leading, others dancing.
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INTRODUCTORY

Dancing Made Easy

CHAPTER I

INTRODUCTORY

You must play.

It has been said, and truly, that the play of childhood is the most serious thing in the world. It is just as serious a matter for your own concern and well being.

Clean and wholesome play, temperate, healthful relaxation is the infallible way of dissolving the mental and physical toxins generated by our intense American way of living and working.

Dancing is the perfectly natural and soundly reasonable way open to your play.

Primarily we moderns dance to enjoy, but we are offered meanwhile further material aids.

No better exercise, nor one that has such direct appeal to the feminine temperament and physique, and one that brings the physical machinery into such perfect coördination could be advised. And eminent physicians, authoritative guardians of our health, have so advised. They have recognized its service in unmistakable terms and have told us many significant things about its benefits; of its assistance by a synthesis of music and rhythmic movement in the treatment of neuro-muscular diseases; and of many other things of equal importance, the limits of space alone precluding their further exposition. But the physician insists that there are peculiar and profound reasons for prescribing music with exercise.

In short, dancing when enjoyed in modera-

tion is a peerless tonic, a promotion of health, a router of Melancholia and its attendant ills. The physician further recommends it as a beauty treatment, since to his keen eyes beauty means health.

Modern educators, too, now deem it a fundamental part of our education. Courtliness, poise, grace of carriage, are but surface indications of a blossoming grace of mind. Proficiency in the dance develops these virtues and stimulates the mental poise; unconsciously we are taught how to walk gracefully; how to stand; how to take our own part in self-conscious moments.

Dancing is a social and cultural necessity. It promotes social morality and when properly administered the community is socialized, humanized and made to express itself spontaneously. It is not a prediction but an actual fact that our public schools are including dancing on the regular school roster.

A belief is unfortunately too prevalent that gracefulness is wholly due to nature, but the idea is as far from the truth as that expression in music is wholly natural. In the absence of great gifts, ordinary ability may be much improved by training. With children the effort to move gracefully produces a desire to be gracious in manner, and this is one of the best influences of the dancing school. The frequently recurring circumstances of their social intercourse impress their mind practically with the value and beauty of politeness. When good motions are established, children should be allowed to take lessons for a time every year so that physical growth may not create angularity.

The dancing lesson will serve as a wholesome relief to the activities of the brain when the child is studying with the intensity necessary to acquire a modern education.

The manifold advantages derived from

dancing as an exercise, the great delight it affords as a recreation, its refining influence on manners, are becoming each year more fully recognized. Parents should be anxious to give young people an opportunity to become accomplished in the graceful art.

It may not be in the province of the present volume to pass at much length on the adverse criticism of dancing.

The puritan, the self-styled purist, hath ever railed at our least departure from his rigid laws. "Dancing appeals to the senses only" — he exhorts us. But then so does every art and it is eminently proper that they should. To be æsthetic, to love what is beautiful, is to perceive through the senses, and it is a matter for our moral consciences to select or reject that which goes to make up our philosophy of taste, our science of things that are beautiful. And we are sentient beings and should not deny ourselves

a full portion of happiness whenever it offers as moderate and as natural an impulse as dancing. Dancing is a form of expression, and an exquisite one, and is quite apart from our morals.

"As a man in his heart thinketh, so is he" — and if there be a latent grace the dance visualizes it; if there be a latent vulgarity the dance exposes it. One may sing a hymn or fly a kite in an uncouth manner.

Manifestly, in striving for proficiency in the dance we are moving toward higher and finer ideals; a new life opens to us and a keen sense of this truth should be in every dancer's heart.

While it is true that the dances of a short while ago were heaped with abuse, such abuse was deserved and those who held sacred the canons of propriety in the dance were most lavish in that abuse. It were

well; dancing had fallen upon decadent days, and the moderate saw what had been their recreation swept away and a dissipation take its place. Followed an orgy of perversion, designedly so by instructor and dancer alike. Flagrant excesses made a wanton of the dance and the night was made hideous indeed.

All barriers were beaten down and the zoölogical packs were upon us: Turkey Trot, Bunny Hug, Grizzly Bear. Undisciplined and in some measure even vicious, many of the dances, or wriggles or contortions as they should be called, that followed in the van of these, well deserved the censure of all good people.

A hysterical time in which the vogue seemed to change over night; and incidentally a golden harvest time for the unscrupulous instructor.

But presently saner days came to us and

through this acrobatic bedlam came the Tango, the Hesitation, and other good influences to chasten and redeem. And this process of reform formulated and established what we accept as the Modern Dances.

THE STORY OF DANCING

CHAPTER II

THE STORY OF DANCING

WHEN that promised and happy moment comes, when you put your best foot forward to the measures of the dance, you will be doing so in a stately company.

Down through the mist of ages the art of dancing comes weaving its graceful way to us, its cadence burdened with race-old emotions, now pagan, now religious, romantic, tribal, martial. For it is an art that has touched life at many points. In song, in story, in Holy Writ you will find it; you may find it between the lines of a doctor's prescription.

The story of dancing really begins for us in the gold and ivory days of Ancient Greece — the golden age of dancing.

It is not a far cry to say that the Greeks have dictated, with almost supreme authority, the elements of logic and a large measure of the thought-matter of every subsequent age and great race of men. To the end of time Ancient Greece will ever be a force in our intellectual life; her culture, with magical fingers, has woven her ineffaceable appeals into the very fiber of our mind and being. Since it is universal, her art is the greatest of arts; it is understood and accepted without the shadow of controversy by all people.

The Greek is the genius of the beautiful. He conceives and qualifies the ideality of man and nature with a marvelous vividness, and his inspiration begins and ends in the enthusiasm and love of movement in the living form. A thought of Greece is a thought of the epics of life, motion, and rhythm.

It is this movement that he lived, he knew,

he felt, that he has idealized and made sacred to himself and to us. It is his religion, whose inner concept flashes forth with unsurpassed form in everything he has left to posterity. In all his arts he makes us conscious of this love of movement and rhythm. We feel it in the graceful lines of a vase, it is the motif of the designed figures thereon; we see it in the poise of his sculpture; we hear it in the pæans to the Gods and heroes — always life and motion; the instinctive exclamation of feeling made graphic; a gesture that becomes prose.

To his philosophy it seemed imperative that he strive to attain perfection in his own body, as well as in his arts; for the young man to be proficient in his sports was not enough, he must strive to attain the ideal that his mind beholds, and throughout his labors and diversions this idea is in the ascendant.

The Greek gymnasia, of which there were many, advocated the *scientific exertions* of the body, and these exertions were rarely, if ever, artificial. The dance was in great favor with them, as it offered so much to their temperament and purpose, and it became one of the essential courses of training.

In prehistoric days dancing had been merely emotional, but now it embodied a purpose; it was made to represent an idea—an idea to incite love or hatred, to arouse warlike instincts and give actual training for war; to express homage, worship, religion. It began in play and ended in discipline.

Later on pantomime was invented, but it was never so much an advanced art with the Greeks as with the Romans.

The Greeks ranked the dance with music and poetry; as a Greek expression has it, music and dancing were "the married pair"—a happily married pair evidently—for the Greeks

were a cheerful people, whose sense of dignity was not disturbed with their dancing, as it was, for example, in the case of the Romans and Orientals, who bade their hired slaves do their dancing for them — and as long as their morality remained unshaken their dances retained their purity.

From Greek sculpture we get most of the history of the Greek dances. The *Bracelet, The Bacchanalia, The Hymenæa, The Labyrinth, The Pyrrhic,* these are but a few of the many.

The Pyrrhic dance shows, in an excellent way, the twofold purpose of the Greeks. It was a warlike dance, which consisted chiefly in such adroit and supple turning of the body as represented an attempt to avoid the strokes of a foe in battle, and the motions gone through were considered a form of training for war.

It is an amazing thing to find how little the Greeks achieved in the musical arts. They seemed content with a paucity of musical

notes, — some four in number, — a rather feeble vehicle it seems for those who applied the principle of voluntary rhythmic motion.

As far as we may go into antiquity, every dance, whether belonging to civilized or savage nations, was accompanied by some music or rhythm of a sort, even though it was but the beating of a drum, the clacking of shells, or the clapping of hands.

At the very earliest times, people seemed to have chanted and danced at the one time; afterward the custom was for some to dance while others sang, until eventually the invention of musical instruments took the place of the voice and musical accompaniment became an established thing.

It is only possible to list the dances of savage people in a general way. As in all folk dancing the social, warlike, and religious order obtains, and whatever differences appear seem to arise from a mere local significance

— each locality insisting on interpreting itself.

But they all have a patent characteristic, that is the exacting nature of the performance and the absolute seriousness with which they go about their dancing. They make it a mighty serious business; the order of their dance is inviolable and it is usually a grave matter to make a mistake. Indeed among many tribes such offense would be punishable by death.

In all eastern countries, where the temperament appears phlegmatic, the dance is really a pantomime, a series of racial gestures, exaggerated postures, and weird mimicries. However, not infrequently we see some danseuse, having heard and heeded the call of the East, reviving the spirit of the exotic dances, with sometimes a reminiscence of the Bayaderes of India, or the Hullas of the Sandwich Isles, or the Geishas of Japan.

The Renaissance saw the revival of dancing as an art, as it beheld the awakening of so many other arts. Catherine de' Medici, bringing the dance from Italy, introduced it in France sometime in the fifteenth century. And it is interesting to note that since that time France has been preëminent in the refinements of the dance and the quality of their performers. She has adopted many alien dances and each and all show her benign influence; each has been immeasurably increased in value. Of all nations the modern dance owes most to France.

History tells us of the gorgeous court spectacles and ballets given by the resplendent Richelieu to Louis XIII — himself a kingly enthusiast who founded the Academy of the Dance.

These court dances gave to the world some of its most magnificent musical compositions. In fact the assemblies were often held

for the music alone — were essentially musicales. And to this custom we owe the musical suites of Bach, Handel, and Corelli.

Our extremely elaborate *Cotillion* is merely a development of the antique French *Cotillon*, in vogue during the reign of Charles X.

Then there was the German *Galop*, modified and refined by the French, but the *Quadrille* is probably the oldest of our modern and popular dances. There seems to have been an analogy of it in England as early as William the Conqueror. At that time it was supposed to have some significance in connection with a game of cards then in vogue.

We hear of the *waltz* as early as 1795 and the *lanciers* and *polka* and *schottische* following in a half century.

The *waltz* was danced by Henry III of France as the *volté* but it failed of popularity until the nineteenth century.

It is difficult to determine the accuracy of its origin; it is variously claimed as of French, Italian, and Bavarian source; but since it is unquestionably a development of the French *volté* its origin seems self-evident.

The *two-step* was an all-American production and was introduced in the writer's recollection, say, about 1890.

No history of modern dancing would be complete without an honorable mention, at least, of those peerless artists of our day who strove so earnestly and so successfully to revive the almost forgotten traditions of classic dancing, and memory will long cherish such names as Isadore Duncan, Maud Alan, Adeline Genée, Ruth St. Denis — and the wonderful Pavlowa, of the Russian Imperial School of Dancing, whose organization did so much to revolutionize and uplift the histrionic stage.

Among the first manifestations of ragtime

music and ragtime dancing, sometimes called the "negroid dances," was the Turkey Trot. The Mrs. Grundies opened their eyes in wonder, but since the wonder was only of the nine day variety, the Mrs. Grundies tarried — and joined in. It was the "something different" that hits the pulse of popularity; it was the something the people had wanted and it gave them an outlet to that abandon that had been pent up so long.

But even with this new promise of allurements the people had a peculiar appetite and one that was difficult to satisfy. Dancing connoisseurs busied themselves to cater to it, and as a consequence the whole world seemed to be combed for what it had to offer in the way of diversions. "Something to startle," seemed to be the way the order was interpreted — "and different"; it must be different. With the Turkey Trot opening a way it behooved these arbiters to follow such

a successful lead, and they did according to their lights, but like the Foolish Virgins, they waited not to trim their lamps.

The Argentine was pirated, and the importation satisfied for a time. Then the Apache dance, a primitive affair, lifted bodily from the elemental people of the Paris underworld. Then on to Brazil, where the product proved to be a distinct improvement, marking about the best of these days. The Brazilian Maxixe was appropriated and for quite a while, it was considered a fashionable virtue to know it. It has gone now, but it may be that sometime again we may have a reminiscence of it, a revival of a past. Dances are like this, they seem to live over again, or at least part of them, and many things about the Brazilian Maxixe deserve salvage.

It was about this period that Father and Mother began to take notice, for dancing had

now become a diversion for all ages, the young, the not-so-young, the old.

The writer recalls many amusing instances of these days and they seem to be of the one character, arising in most cases from confusion in teaching. Instructors, catching the infection of abandon, no doubt, exhibited a charming freedom in compiling the figures of the dances. For instance: The Tired Business Man "to put something over" on his wife would put himself under the direction of some recommended teacher and so get in step with the times and incidentally learn the new fandangoes. And the wife, in turn, not being overly communicative with the husband would meanwhile drop in on her favorite teacher, with the same idea in mind. Their enjoyment of this seemed to be entirely in anticipating one another. When they essayed to dance together at the Thé Dansant, or dinner dance to their mutual amazement

they found they had been instructed differently. Their chagrin and other feelings may be appreciated.

Another case that was a contributing cause to the confusion: after several attempts to dance with his partner, a young man was observed to lead the young lady over to the corner of the studio and endeavor with great earnestness to teach her the figure he knew.

The young lady attended patiently while he achieved this most desirable thing to his satisfaction, and then felt it should be her turn as instructor, and she forthwith started to teach a figure that she saw Mrs. Vernon Castle do.

The dancers themselves realized this condition of affairs; they knew they were at a veritable Tower of Babel; where to the confusion of tongues was added the mixing of feet.

The dancing teachers tried to legislate

among their various organizations to alleviate this condition by standardizing the dances, but without avail; the dawn of understanding and concord had not come, and, like every fad and fancy, these dances were destined to run their courses and so remained in favor for, comparatively, a long time.

But no history of these dances would be complete without a hearty acknowledgment of the stimulating influence they had on dancing in general. They brought dancing back to its place as an indubitable accomplishment and to an extreme in which the world seemed dancing mad. The whist clubs, the sewing circles, the gentlemen's clubs, were vacant but for their stewards, and even these wore the well-known preoccupied air. The dancing germ had infected generally; it had become epidemic.

The Tango and Maxixe and other dances have succumbed to the antidote of the more

sensible and easier taught dance, the Fox Trot.

While I have heard many versions of its origin, have listened to many of its self-styled originators, I have credited Captain Vernon Castle as its originator and preceptor. The story has it that on one of his quests for innovations his attention was called to a certain exclusive colored club. At the time he attended, the members were dancing the Fox Trot, even at that time so-called, and he became enthusiastic over it and determined to bring it out for a little fun for a few, hardly realizing that the dance was to win for itself a high place in the favor of the many.

But this fox that Mr. Castle cornered was a mighty wild one indeed. The writer confesses to being one who predicted its early demise. It was one continuous romp from beginning to end and he felt that it would hardly survive a hard summer and be

with us when he returned to his classes in the fall. One never can tell; it did, it was, it will be!

To the Philadelphia dancing teachers, I believe, should go the credit of taming reynard and breaking him to the ways of polite people.

When the fox was running at large, the musician did not have music for him, so they played some of the old numbers like "Dancing in the Barn" and such, and now, to-day, there is more fox trot music, than any other to serve its insatiable demands.

Watching the turn of current events, dancing does not change with the seasons, as, for instance, the fashion in clothes. When the studios open in the fall the devotees of the dance rather expect to see some change in the established order.

There was never anything to refute this idea more decisively than the Fox Trot. It came in the off-season and at a time when least

expected; in fact before any music had been prepared for it. But the music writers were alert and soon got busy, with the result that the best of music was provided and the Fox trot took everything before it. In fact the dancers were disposed to dance it all the while.

Things began to move quickly. Along came another change in the way of music, "the jazz," and from our orchestras issued a pandemonium of noises; a complete din of sounds. But it appeared to be agreeable to the vein the people were in; the dancers adopted it at once; they wanted to "jazz" their steps which immediately gave the dancing a change in character, of course, so that the dance is as distorted as the music. They insisted on the "jazzy" music because it had the "pep." Throughout the strains of the jazz music flow the "blue" notes that instantly caught the whim of popularity.

The people who like dancing will have quite a time to repair the ravages on their traditions made by the raids of the Turkey Trot, Bunny Hug, Texas Tommy, Gaby Glide, and all those other fearsome things.

Regarding the one-step. You may rest assured that the one-step will long be a favorite because it is practical, just as the waltz is practical. In the waltz you take one, two, three steps each way; in the two-step you take two and in the one-step, one, just as their names imply. That is the time or tempo, and the thing that makes dancing is tempo.

There are many theories as from whence the one-step came; some contend it hails from the Barbary Coast, but others believe it to have been mothered by the Turkey Trot and argue that claim. Its derivation aside, it is a great dance, if you care to make it so, and we should be truly grateful to it,

for it has, more than any other one thing, done more to break down the barrier of that mother-at-home-and-father-at-the-club condition. It opened a new world to them and they entered it together. They realized at once how easy this dance was to learn and how worth while its benefits were. Husband and wife became better acquainted at last and life seems real and full of charm.

The man, and the woman too, of too generous girth frequented the Turkish bath and masseur no more; the ideal reducer was at hand.

In one particular case I have in mind the wife of a prominent lawyer, who took lessons from me. She weighed 220 pounds at the time and began at a summer resort where I happened to be. She took a half-hour lesson each day, and, because she liked it, danced in the evening. On her return home, in the fall, she turned her card party into a dancing

class, and in a short while she had reduced to one hundred and sixty-five, and better yet, she was in the very best health imaginable. Think of that! I vouch for this case; I could vouch for a countless number of other cases of similar import, but since this is not a patent medicine series I will withhold the testimonials.

THE WALTZ

THE WALTZ

Why give up all of the steps that our parents and grandparents practiced; why not bring them along with us and make them up-to-date? Since we are usually delving into the past for other things, as for fashions, for instance, why not have the waltz back with us again? Well, the old waltz has come back to us again, but is somewhat different. In the old-school waltz you were turning all the time and had a hopping, springy step. Not so with the waltz of to-day, for it is now danced with a glide and the glide is used in the fullest meaning of that term; a smooth, easy, sliding step.

If you have ever danced the polka three-step you will readily see the difference between the old school waltz and the waltz of

present vogue; though the dances of a few years ago are much the same to-day.

Should you attend an assembly, you would see, as you saw some time ago, everybody rotating, and if you had not been to a dance for some time you would surely exclaim, "Why, that is the old waltz!" — but wait, analyze it and you find the old elements there, it's true, but you will find, too, something else that makes it more fascinating than when you knew it; it is that change of pace that is so restful, compared with the old dance.

For example: a lady having a thought that she would like to try the old waltz suggested, as a waltz was being played at the time, that we dance it in the old-school way. She had insisted that there would never be anything quite so good — nothing would ever take its place in her favor. But her reasons were, I think, mostly sentimental ones; we

had danced but a few strains when she begged me to stop and take her back to the new way again. "The old way tires me too much," she said. The waltz has undergone many changes in the last decade. When grandmother danced, it was one continual pivot, turning one way for several strains, how long depending on the endurance of the dancers. They would pivot around to the right until they became almost dizzy and then reverse to the left; — sort of unwind themselves to relieve the dizziness. Now the dancers in those days were measured by the steadiness of their movements. "He could dance with a glass of water on his head," was an expression that was used as a term of praise.

The waltz with the hop was the vogue for a considerable time, until along in the early seventies the glide waltz took its place and held the palm until the advent of the Hesitation Waltz.

Once again our parents and grandparents felt their youth returning. The dance was no longer exclusively the dance for the younger people. At any large assembly one might see the three generations — and, with the change in fashions, it was sometimes difficult to distinguish mother and daughter.

It is to be regretted that the Hesitation did not have a longer reign, but its shortness of life may readily be accounted for by the manner in which it was corrupted, twisted, and turned so that one had to be an acrobat, in order to dance it. With its butterfly, grapevine, scissors, back-breaking and almost leg-breaking contortions, it eventually became impossible to dance it with anyone unless you and your partner had been previously trained together; so it was impossible to mix the dancers with different partners.

But the people had an ardent love for the

figures and wanted a change every day, and consequently things got out of hand and very bad indeed, until at last one had to be constantly under instruction; the condition was tiresome and costly and became impossible and the Hesitation was thrown in the discard. And it seemed that as the dancers lost interest and drifted away dancing seemed to stagnate. But it was only for a time; the dancers were really resting after a surfeit of leaps and bounds; they would respond again when the dances had been modified to a point for common sense indulgence. And we are happy to know that it has now reached that happy point.

The waltz to-day is in the same condition as the old school dances were before the new dance came out. A person may now go to any dance anywhere, and enjoy it with any partner.

The lessons contained in this volume cov-

ering the *Fox Trot, One-step* and *Canter Waltz* show, as I deem it, the easiest as well as the most practical method for dancing these three dances, and that means all that is necessary for the acquiring of the present-day dances, as the life of these dances has just begun and is going to be long lived. After a true analysis you will find these dances are composed of but walking and gliding steps, and as you become familiar with them, and your self-reliance grows, you may take liberties with them; in other words, you may use your own variations whenever you like and as often as you like — there is no set rule; you may change them at times to please yourself; for after all you have been but walking and gliding. So while dancing around you may eventually give way to the exact number of walking steps, and perhaps, having a tête-à-tête with your partner, you may overstep that certain number; but in doing this do

not worry — you are not breaking any laws either national, local, or social.

But never forget your poise; always be the master of that — and keep perfect time because therein lies the very real charm of dancing.

NOVELTIES

NOVELTIES, MARCHES, ETC.

In selecting the dances, marches, and novelties used in this books I have chosen those combinations that are the most practical and if followed with the descriptions, figures, and diagrams will mean, as we know from a commercial standpoint, the saving of time and much money.

The lessons in marching, etc., are comprehensive and best of all they are in vogue to-day.

In conclusion the author does not profess to know everything. Even after thirty-two years' experience as a teacher and having in that time taught thousands upon thousands of people, from the age of three to three-score, feels that there never has been, never will be

a time when he could not learn something about dancing.

I have endeavored to make my diagrams and lessons as clear as possible. How far I have succeeded remains with you — will be determined both by the quality and quantity of knowledge I have imparted to you. Yet I realize that a description I have written and easily decipherable to me may prove difficult of solution to another. If you, for instance, would devote a short while describing some simple movement, you may be surprised to find how difficult it is and how many people find the description, so intelligible to you, complex and involved to them.

In this book I have considered the novice in the A. B. C.'s of dancing and have endeavored to take him to post-graduate honors and I do feel that if conscientious treatment and patience be accorded the lessons, he has achieved the purpose of writing — given him-

self the gratifying feeling of having made a new friend, and, even without personal contact, has taught him to enjoy the dance.

While in the days of old the dance was for the few, the modern dance is no longer the concern of the individual alone but the concern of every one and the old as well as the young. It is our popular ritual for self-expressing our joy and exultation — the one great form of pleasure that keeps us attuned with life as it is sensed about us.

And the modern dances are the most easily achieved — some absurdly simple. It was not so in Mother's time — for the steps she watched were many and varied. With her usual quiet fortitude she prevailed over a most difficult and intricate order of things — and with an application that might, in these days, be considered a mental strain.

She danced a "square dance" and a

"round dance" and each was composed of a bewildering number of movements and combinations.

A glance at her programme. The highly ornamental pencil has checked off:

Waltz.
Plain Quadrille.
Polka.
Lanciers.
Schottische.
Polka Quadrille.
Redowa.
Schottische.
Mazurka.

Waltz.
Medley Quadrille.
Varsovienne.
Parisian Varieties Quadrille.
Racket.
Lincoln Heel and Toe Polka.
Tally Ho Quadrille.
Waltz, Finale.

And on the alluring strains of Strauss she would win through this fantasy of mathematics with a triumph radiant and assured. To be Belle of the Ball was to be sovereign; and she judged and was judged by her knowledge of the dance.

Of course her sedate day met changes too. First came the two-step. Musicians, at first at a loss for its tempo, or time, decided to play it very fast. It was new and different and lively, was accepted, and with the waltz was in popular favor for thirty years.

Then, as dances will, they started to run down at the heel. To the younger generation they seemed out of step with the times and to have no special intention. Indeed dancing had become mechanical, stagnated.

Ragtime music brought the reaction. The Apache, the Texas Tommy, the Argentine, the Maxixe, the Tango, — the good with the bad is the story of these days, for the

Maxixe was a beautiful dance and asserted its stateliness through the tumult of the others.

The Tango and the Maxixe, while they brought a yes, an epidemic, have in turn succumbed to the antidote of dances that are more sensible and easily learned.

Supreme of these is the Fox Trot — a stately and fascinating dance and one that will endure for a long time.

THE FOX TROT

THE FOX TROT

Fox Trot is hardly a descriptive title, as indeed this dance, which seems to hold the fundamental principles of modern dances, is most unlike a trot. Indeed it is a smooth, easy dance and the most dignified of modern dances.

At first you may regret the lack of elasticity in the muscles. But patience must come with practice, and with it, too, that feeling of ease which makes accomplishment easier and assured.

Remember that dancing after all is merely walking; walking, that is, with the knees bent at a slightly more acute angle than usual.

In taking the walking steps between variations, as described, let it be a long and slightly

"springy" step, of, say, the length of your foot, with a reaching sort of movement. You will find that this gives a dancing character to the step at once. Step, touching the ball of the foot first, resting naturally on the heel.

The beginner should feel perfectly at ease, and in practicing the dances, herein simplified, the first essential is the study of time, as shown in the following steps.

If you have a self-playing musical instrument play a fox trot; but first study and learn the few simple movements which directly apply to what we are trying to accomplish.

At first we will tax the muscles of the leg and set the knee of the same into action beyond what it has been accustomed to.

Stand for first position, heels together, toes pointed out; slide left foot to side and count one; close up right foot to close position, count two; slide left foot to left, count

three; close right to left, count four — this is just four movements to the left side ending with the weight on the left foot — the right foot being free; repeat by sliding right foot to right side, count one; close left to right, count two; slide right foot to side, count three; close left foot, count four.

After you have tried this movement several times from left to right you are studying the movement of the feet that is necessary and at the same time studying tempo, or time, in a simplified way. After this is acquired, put on a fox trot record and try these steps to music. Beginning with the first part of the strain step to left, count one; close up right, count two; step to left, count three; close up right, count four; step to right, count one; close left foot, count two; step to right, count three; close up left, count four.

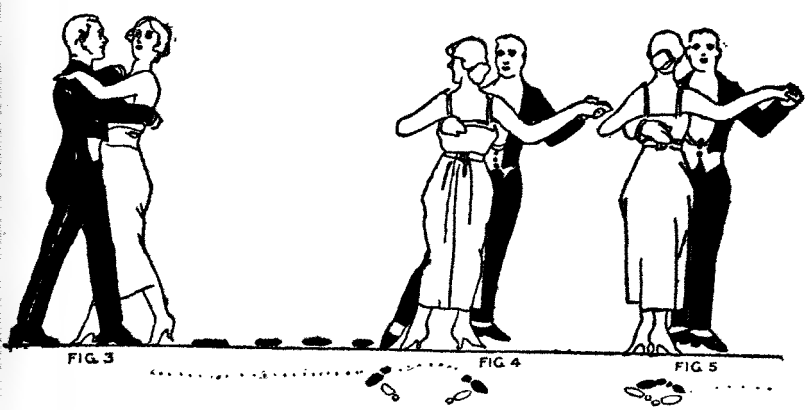
The Fox Trot is danced to $\frac{4}{4}$ time — in four measures of music there are eight beats.

The space marked by the upright lines across the staff, or the parallel lines of music, are called measures. The beat of the music is caught in the bass, the accent that you must note and keep time with your step. In stepping to music count one and two and three and four and (.)

First try a few simple steps without partner; you will readily understand the underlying principle of two people rotating.

Walk four steps forward. Take a full glide step to the left. Count one, close the right foot; count two, slide left foot to side; count three, which will give you a half turn. Glide right foot to side, count one; close left foot, count two; slide right foot to side, count three; — and your weight will be on the right foot.

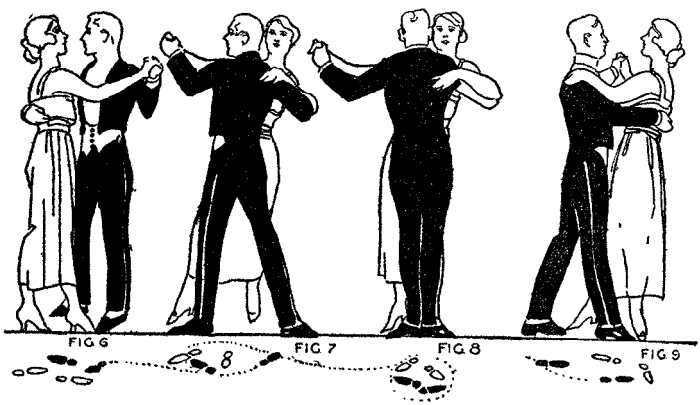
Having practiced this a while it is time to try with a partner, and the diagrams concern us from now on.



Progressing toward the right, you find you have made four gliding steps. For the first the gentleman turns around the lady, in the second gliding step the lady turns around the gentleman, and in the fourth gliding step you have made two complete turns.

Starting with the left foot, the gentleman takes four steps forward, a full reaching step; count one and two and three and four and — (diagram 3).

The lady steps back on the right foot,



four full steps, count one and two and three and four and — (diagram 3).

On the fourth step the gentleman has the weight on the right foot. Glide the left foot to side and incline to turn to the right; count one (4), draw right foot to left side; count two (5), slide left foot to side; count three (6) — that gives the gentleman a half turn to the right.

In this measure the gentleman turns around the lady at the same time the lady glides the right foot to right side, inclines to

turn to right; count one, draw left foot to right; count two, slide right foot to side, count three; at this point you have made a half turn as shown in diagram (6).

The gentleman having started to turn to the right, keeps into the swing of the turn. Glide right to the side (7), still inclining towards the right; count one (7). Draw left foot to right, count two (8) and slide right foot to side, count three (9). The lady glides the left foot to side, inclining to the right, count one, draw right foot to left, count two and slide left foot to side, count three — and at this part the lady turns around the gentleman and completes the turn to the right (as shown in the diagram).

Having started the turn and with it momentum, repeat the glide in the same direction, still counting 1–2–3 and 1–2–3 and (.)

You will now find that you have made two

turns around to the right (as in diagram 9); then repeat full figure.

Second Figure (Turkey Trot) Turning Steps

Take four walking steps same as first figure (10). Then a full glide, turning with the left foot leading. Turn to the right (11–12–13), count 1–2–3; lady glide the right foot 1–2–3. That will bring you facing the opposite direction. Take three steps (14) back on the beat of the music, 1–2–3, and you will find that this will accent these three steps. Gentleman glides left foot to side around to left, draws right to left and takes weight on right foot, count 3, — making half turn to left (15). Now repeat figure in full.

The Third Figure.—The Forward Glide

Walk two steps, count 1 (left) and 2 (right). Starting with the left foot, leaving

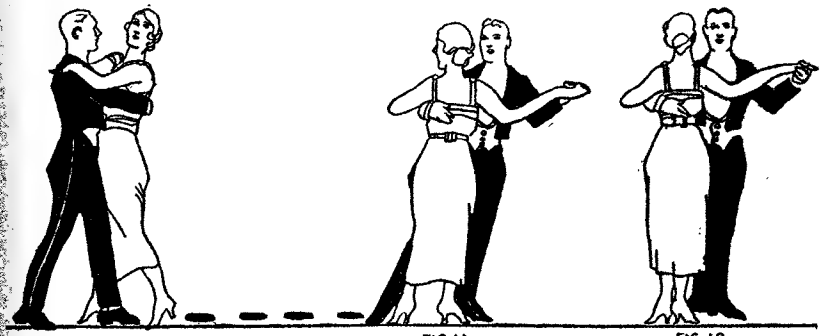


FIG. 10 FIG. 11 FIG. 12

the left foot free to take the glide on the left foot, count 1–2–3 (29). Lady starts with right foot back one and two and 1–2–3 (29). Then the gentleman's right is free at the end of the gliding steps, as he has the weight on the left foot. Walk two steps, starting with right foot. Count 1 and 2 and 1–2–3 (30).

This figure can be used four times as shown in the diagram.

In dancing these three figures it is not necessary to follow out this enchainment to

FIG. 13 FIG. 14 FIG. 15

any strict degree. There is no accepted or rigid rule — that is why each dancer seems to be indulging in different steps. They are dancing the Fox Trot but are varying it and adding their own expression. As you become expert you may endeavor to do this too; as you go on you will find that your personality will enter greatly into your dancing, and it is proper that it should.

To sum up: First — the gliding turn is used four times, making two revolutions to the right; Second — the half turn, three

quick steps back and half turn; Third — two steps and forward glide used four times. Remember there are always four walking steps used prior to first and second figure. In the third figure use two steps between each glide.

THE ONE STEP

THE ONE STEP

In the One Step the gentleman starts with the left foot forward 1 – 2 – 3 – 4 – 5 – 6 – 7 and 8. The lady goes back starting with the right foot. Right, left, 1 – 2 – 3 – 4 – 5 – 6 – 7 – 8.

On the eighth (8) step the gentleman draws the right foot close to the left as shown in diagram (1 – 2). The left foot is free to begin the next figure.

The lady on the eighth (8) step draws the left foot in front of the right toe, pointed out, and that leaves the weight on the left foot. Now if you examine the feet you will find that you have your feet in the same position; the left foot will be in front of the right. See diagram 2.

It may be advisable for the gentleman to

step this off 1 – 2 – 3 – 4 – 5 – 6 – 7 and — just as if you would cross your right foot in the back. Also the lady starting back on the right. After a few times you will find this movement easy to accomplish; you have merely been taking walking steps, the gentleman going forward, the lady backward.

Second Figure

Having ended the first figure we enter the variations of the One Step.

The gentleman begins on the right foot, lady on the left.

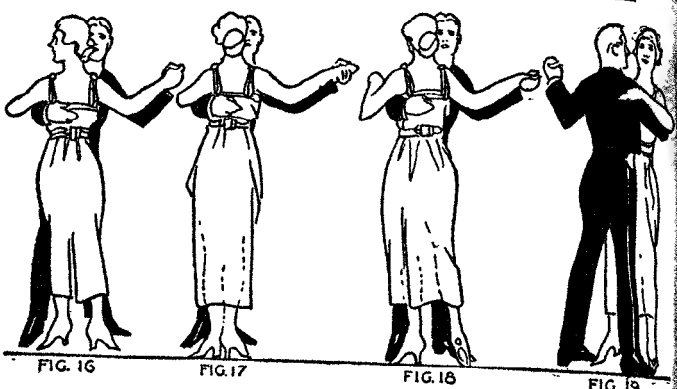
Gentleman takes four steps forward, lady four steps back. Gentleman, left, right, left, right; lady, right, left, right, left — (3).

The weight is now on gentleman's right foot and on the lady's left.

Gentleman glides the left foot to the side and inclining to progress around to the right, count one (4); followed by right foot,

count two (5); slide left foot out, count three (6), and with the glide you will have made a half turn — diagram 6.

Gentleman having started to turn to the right, keeping into the swing of the turn, glide right foot to side, still inclining towards the right; count one (7). Draw left foot to right, count two (8), and slide right foot to side: count three (9). The lady glides the left foot to side, inclining to the right, count one (7), draw right foot to left, count two (8) and slide left foot to side, count three (9) — and at this part the lady turns around the gentleman and completes the turn to the right. Repeat figure in full. This step is the same accented glide as you take the turn in your second figure. But the best way to get the step shaped is to take the glide straight forward.

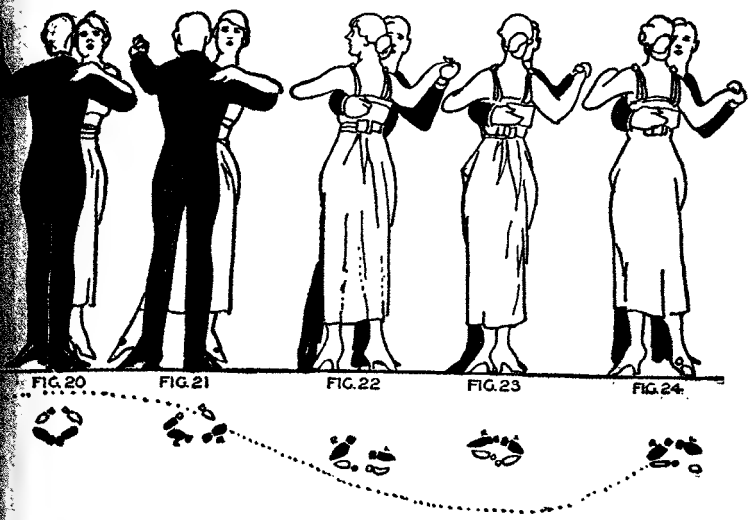


RAMBLE

Glide Figure (One Step)

Take four walking steps, same as second figure — diagram 3.

Gentleman's Individual Steps. — The gentleman glides the left foot straight forward, count one (16), followed by the right, count two (17), glide left foot forward, count three (18), and glide right foot forward, count one (19), followed by left foot, count two (20), glide right (21).



Lady's Complement Steps.—The first half turn the gentleman turns around the lady; the lady glides the right foot, count one, (16); followed by the left; count two (17), glide right; count three (18) and in taking the glide step see that you progress around to the right same as diagram.

Gentleman.—Gentleman glides right foot; count one (19), followed by left foot; count two (20), glide right, count three and (.) (21).

Lady. — The lady glides left foot; count one (19), followed by right foot; count two (20), glide left; count three (21).

Repeat glide same as diagrams 16, 17, 18 and position is attained as in diagrams 22, 23, 24. Then make left turn as in diagram 25, 26, 27, 28.

Third Figure (One Step)

Starting with the left foot, the gentleman walks four steps (27); the lady starting with the right foot walks back — diagram 27.

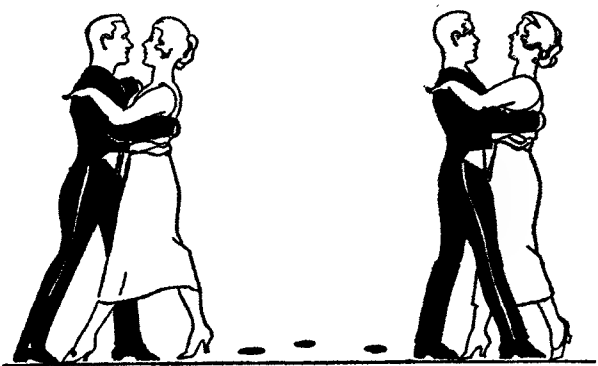


FIG. 29 FIG. 30

Again, as in the Fox Trot, you may break away from the routine of these figures; you may mix the figures, make your variations wherever and whenever you wish. You break no social laws by pleasing yourself with the enchainment of the dances.

THE WALTZ

THE WALTZ

It is but the name that is reminiscent; for the waltz of to-day is danced with a glide — and to the fullest meaning of that term. It is danced in $\frac{3}{4}$ time.

Starting with the left foot, gentleman takes four steps forward, same as in Fox Trot exactly, a full reaching step, count one and two and three and four and — (3).

The lady steps back on the right foot, four full steps, count one and two and three and four and — (3).

On the fourth step the gentleman has the weight on the right foot. Glide the left foot to side and incline to turn to the right; count one (4), draw right foot to left side; count two (5), slide left foot to side; count three (6) — that gives the gentleman a half turn to the right.

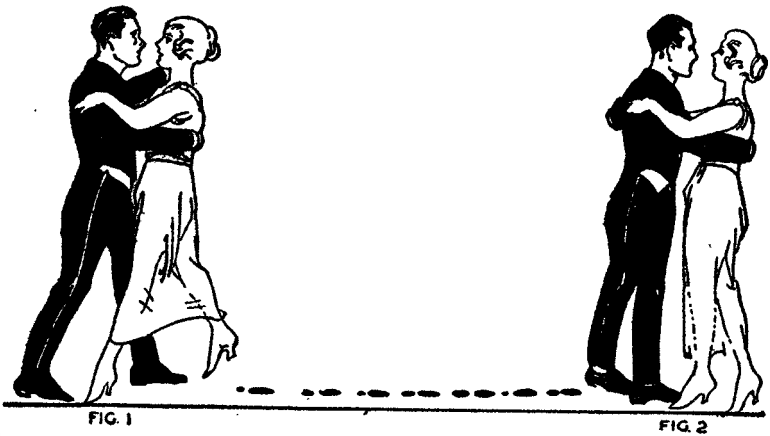


Fig. 1.

In this measure the gentleman turns around the lady at the same time the lady glides the right foot to right side, inclining to turn to right, count one (4), draw left foot to right, count two (5), slide right foot to side, count three (6); at this point you have made a half turn as shown in diagram — (6).

Gentleman having started to turn to the right, keeping into the swing of the turn, glides right to the side, still inclining towards

the right; count one (7). Draw left foot to right, count two (8), and slide right foot to side; count three (9). The lady glides the left foot to side, inclining to the right; count one (7), draw right foot to left, count two (8) and slide left foot to side, count three (9) — and at this part the lady turns around the gentleman and completes the turn to the right as shown in the diagram — (9).

Having started the turn and with it momentum, repeat the glide in the same direction, still counting 1 – 2 – 3 and 1 – 2 – 3 and (.)

You will now find you have made two turns around to the right as in diagram.

Now the reverse. The gentleman walks back four steps. Count 1 – 2 – 3 – 4 and (27); the lady walks forward. Count 1 – 2 – 3 – 4 and (27) and the gentleman glides, the right foot to side inclining to turn to left. Count one (25), draw left foot to

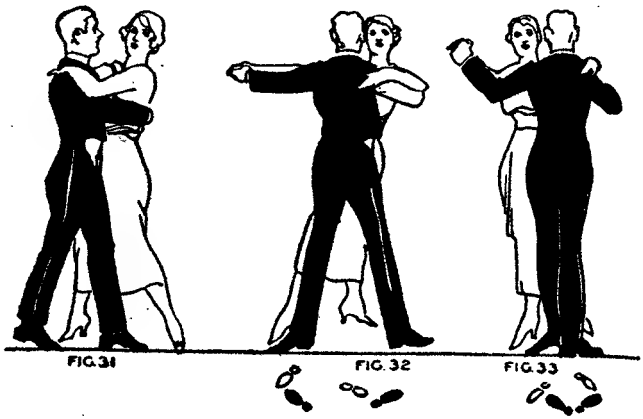


FIG. 31 FIG. 32 FIG. 33

right; count two (26), slide right foot to side. Count three (28); the lady glides left foot to side, inclining to turn to left; count one (25); draw right to left, count two (26); slide left foot to side, count three and (28); at this part the gentleman makes the first half turn as in diagram 25 – 26 – 28.

The right foot is now free to complete the turn. Glide left foot to side, inclining to turn to left, count one (25). Draw right foot to left, count two (26); slide right foot

FIG. 34

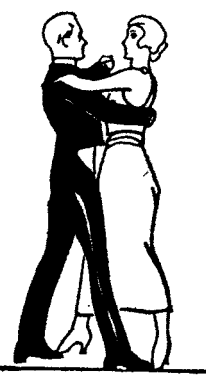


FIG. 35

to side, count three (28); and in this gliding step the gentleman turns around the lady.

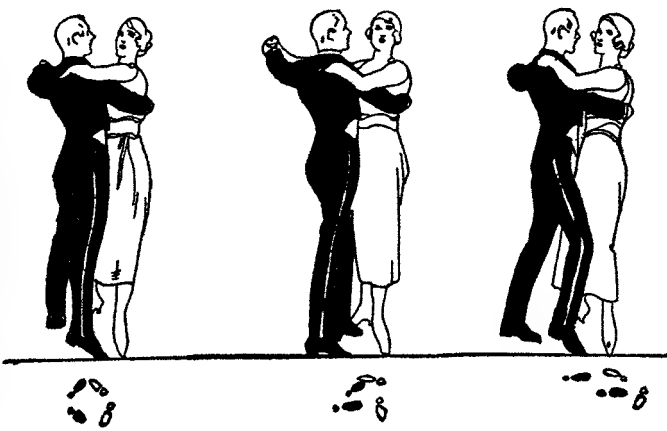
The lady glides right foot to side, inclining toward the left, count one (25). Draw left foot to right, count two (26); slide left to side, count three (28). At this part the lady turns around the gentleman.

Having practiced the full turn to the right you will readily understand the requirements as it is just the reverse turn, then repeat the

glide and make the second turn same as the glide turn to the right.

Having stepped this off so far, try it to some waltz music and count 1 – 2 – 3 – 4; 1 – 2 – 3 and 1 – 2 – 3 and 1 – 2 – 3 and 1 – 2 – 3 and (.) and you will find you have made two revolutions.

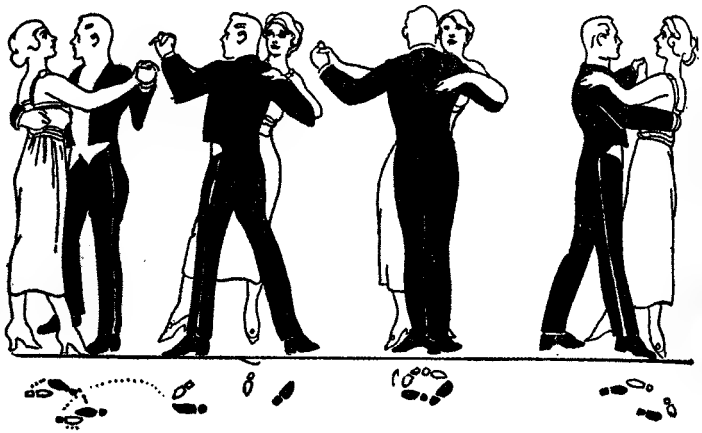
Now the gentleman takes four steps back; lady walks four forward; count 1 – 2 – 3 – 4 and 1 – 2 – 3 and 1 – 2 – 3 and 1 – 2 – 3 and 1 – 2 – 3 and you have made two turns to the left (25–26–28).



SECOND FIGURE — WALTZ

Gentleman walks four steps forward, starting with left foot; count 1 – 2 – 3 – 4 (3). Lady walks four steps back, starting with right foot; count 1 – 2 – 3 – 4 (3). Gentleman glides left foot forward in front of right, turning to right side with a flowing glide step; count one (16); draw right foot to left, count two (17); slide left foot forward and to the right, count three (18).

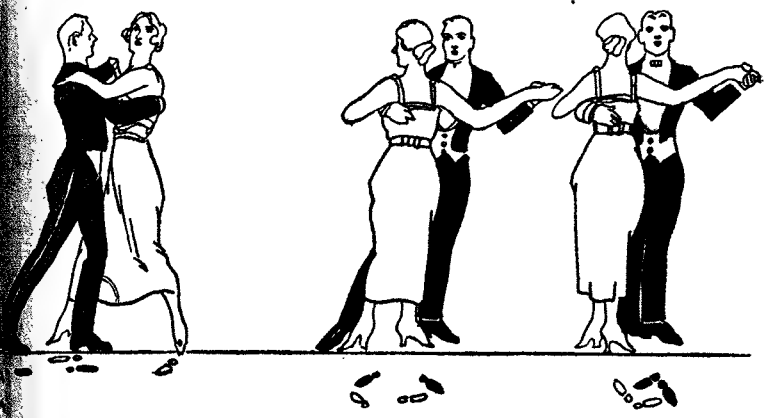
Lady glides right foot back in flowing glide step; turning to right, count one (16),



draw left foot to right, count two (17), slide right foot back, count three and (.) (18).

The gentleman glides right foot forward and towards the left with the flowing movement; count one and (.) (19). Draw left to right, count two and (.) (20); slide right foot forward, still inclined to the left, count three and (.) (21).

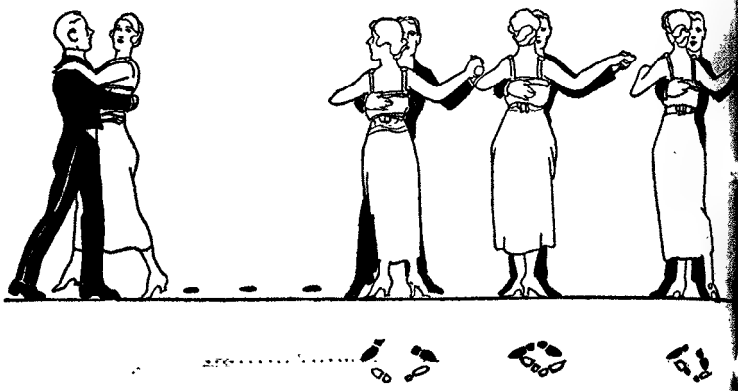
The lady glides left foot back with flowing movement and towards the left; count one (19). Draw right to left, count 2

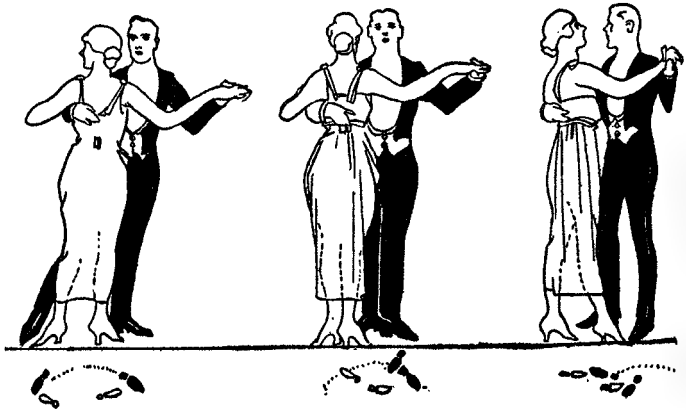


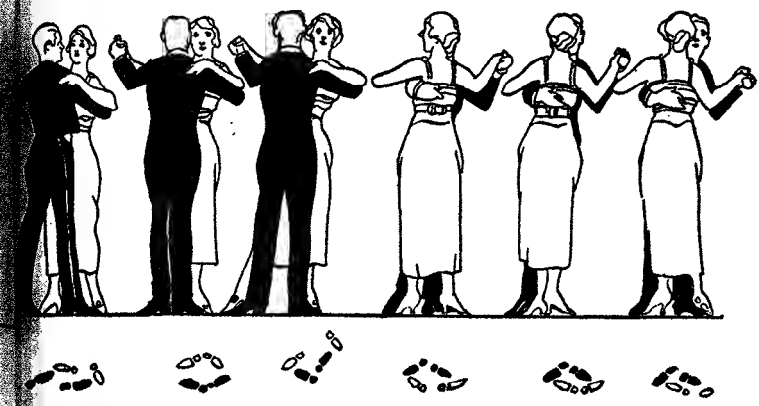
and (20). Slide left foot back, still inclined to the left; count three and (21).

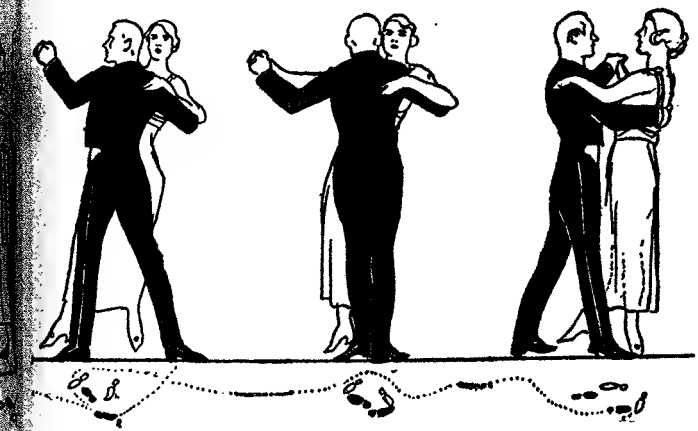
Now the gentleman the same on the right foot. Glide left foot forward and toward the right with the flowing step. Count one (22); slide left foot forward toward the right, count two (23). Glide left forward and toward the right, count three (24).

The lady glides the right foot back with the flowing step. Count one and (.) (22). Draw the left to right, count two and (.) (23). Slide right foot back with the flowing step,









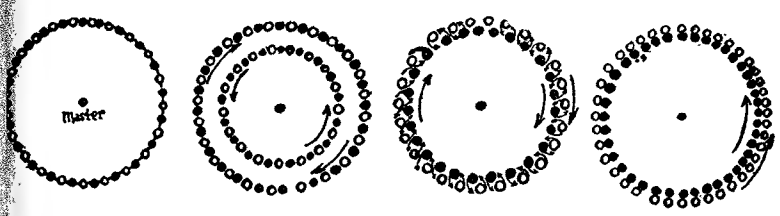
count three (24). These steps will take you in a serpentine course as shown in diagrams 16–24 inclusive.

The turn is made on the very same gliding step as used in all the turning steps; the gentleman glides around the lady to the left, 1 – 2 – 3 and; the lady with the right foot 1 – 2 – 3 and completing the turn by swinging the left foot around the back and brings her in the line of direction (25–26–28). The lady glides the left foot around to the left; count one. For the turn draw the right foot to left, count two; slide the left foot, count three and — and the lady swings the right foot around in the back and towards the left and draws the right foot around in the back completing the turn.

THE PAUL JONES

THE PAUL JONES

An excellent diversion and one that breaks the monotony of continuous Fox Trot, One Step, and Canter Waltz may be found in the following suggestion. It seldom fails in stimulating enthusiasm by a complete change



in dancing partners and by offering to the self-conscious a sufficient way to overcome their timidity.

Select some popular member to act as a Master of Ceremonies, and at a signal from him all join hands, ladies on the right of partners, and form a circle, the master in the center.

Should the number of people be too great

for the size of the room, a second circle may be formed inside and concentric to the first — and even a third circle may be so formed. But the participants must be impressed with keeping their respective circle inviolate; each must return to his or her assigned circle after the dance figure.

On signal from the master the gentleman starts by taking the lady's right hand in his right and passing her; the lady going around circle to the left, takes with her left hand the left hand of a second gentleman coming from the right, thus making a grand right and left movement, forming a chain, the ladies going to the left, gentlemen to right. This figure gives a change of partners and a chance for a tête-à-tête. At the fourth signal all join, enmane, in dance of one step — until stopped by signal; then join hands again and on signal go hands around. This may be repeated as the master deems it advisable.

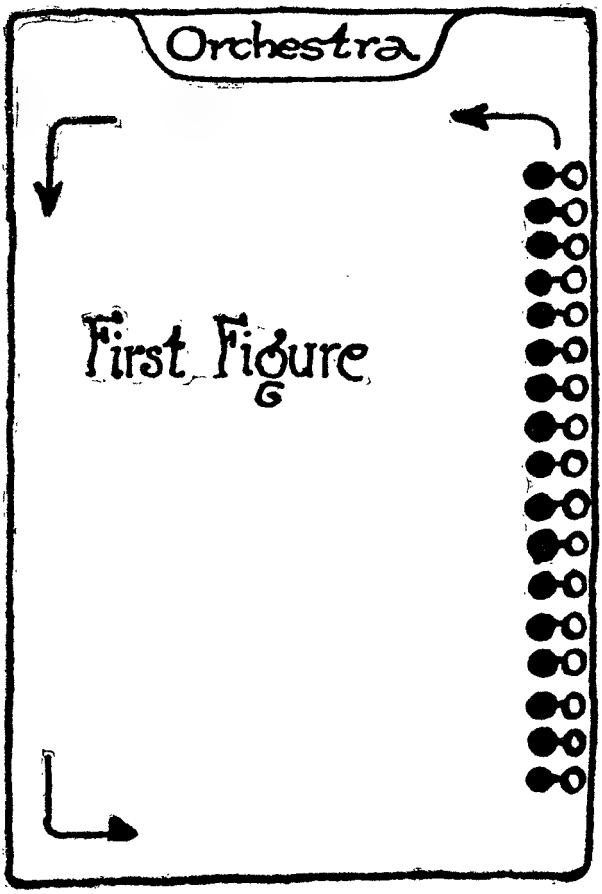
MARCHING

The Grand March

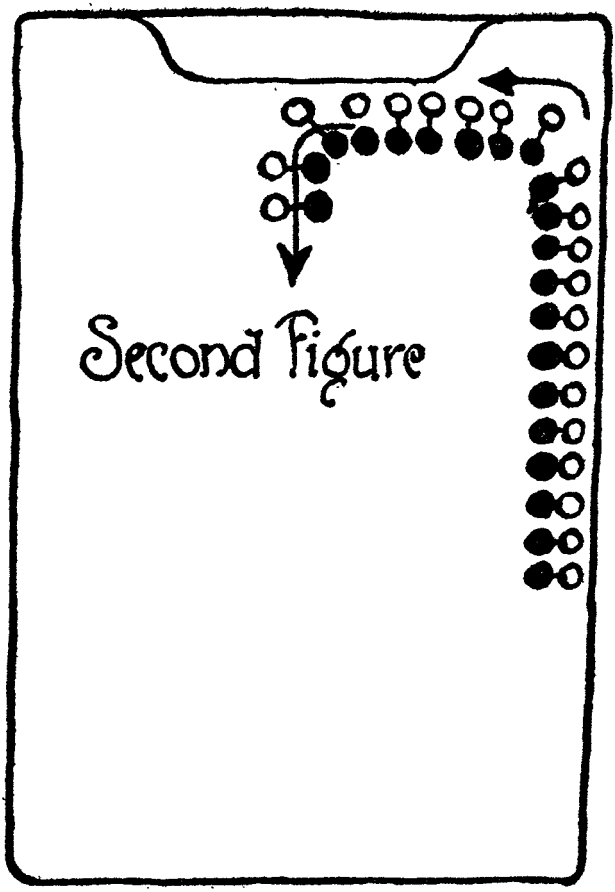
While marching is somewhat apart from dancing, still it is not wholly so, and it may be expedient to treat of it here.

Marching has always found much favor and will continue to do so. It may be said to open, to elaborate a function with some pomp and circumstance. To lead the Grand March, be it for your Lodge or your Sorority dance, will ever be a unique and distinguishing accomplishment.

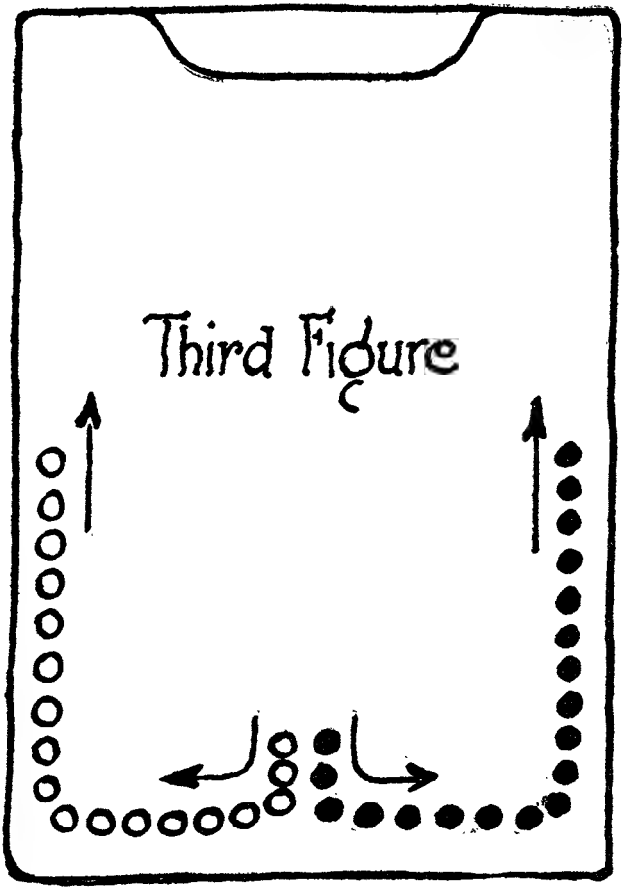
If no side rooms permit the meeting of partners, form on the right side of hall or room as in Diagram A. The gentleman on the left side of lady, her left arm in his right. Both start with left foot.


Orchestra
First Figure

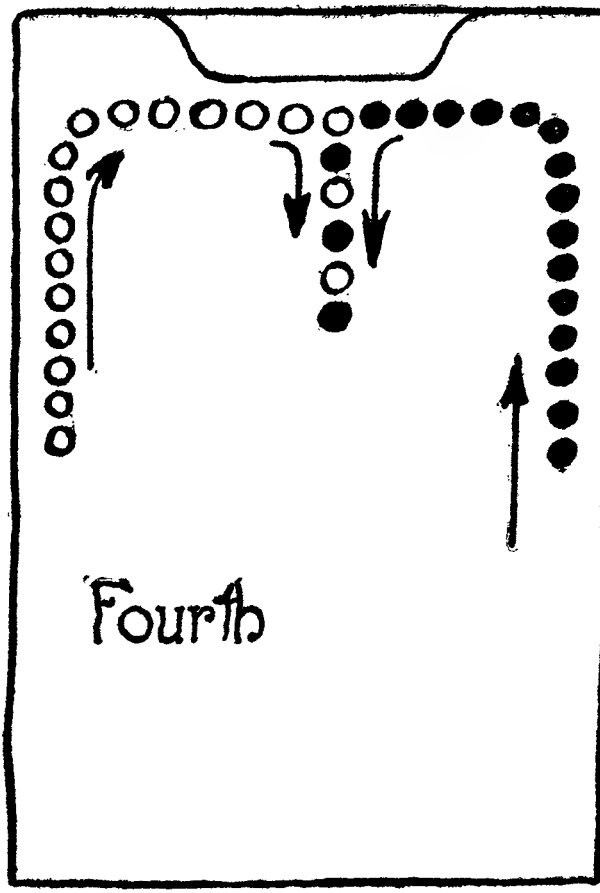
Having made a complete tour of the hall, turn and walk down the center to the fore end.


Second Figure

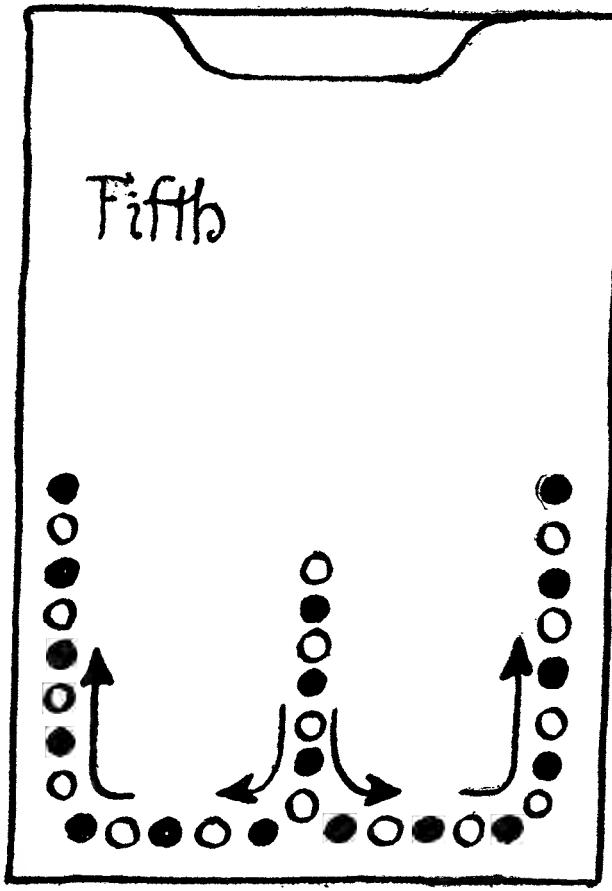
The gentlemen separate from the ladies at the lower end.


Third Figure

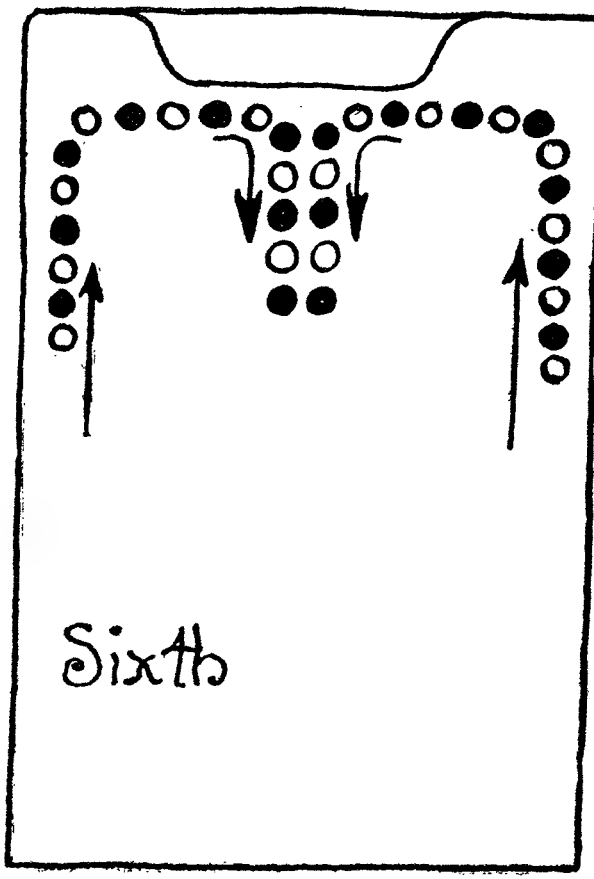
The ladies and gentlemen meet at the top; he walks in front of his partner in single file. It is to be remembered that the precedence is not always the established form; it altogether depends on the auspices of the affair; under the auspices of a lady's caption a lady takes precedence.


Fourth

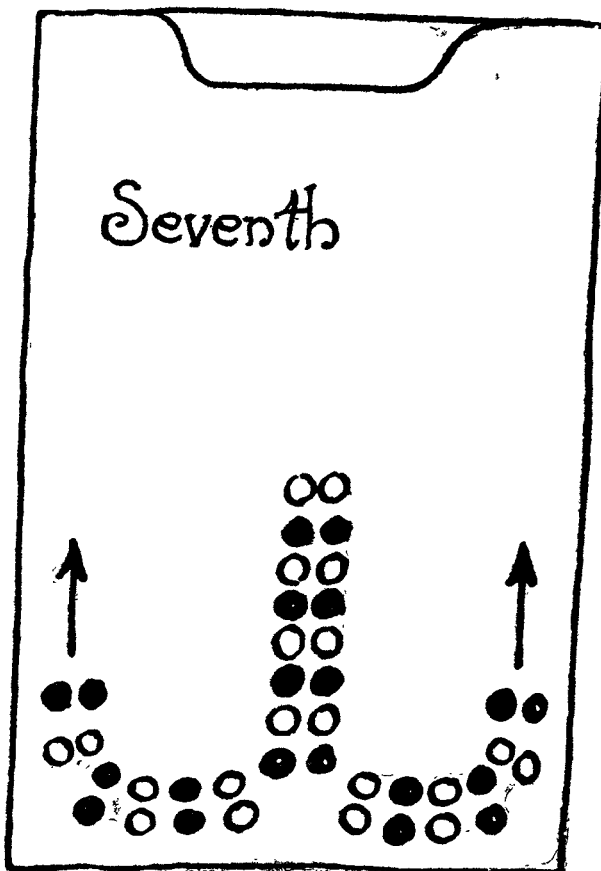
At the lower end the line divides, each lady following her respective partner.


Fifth

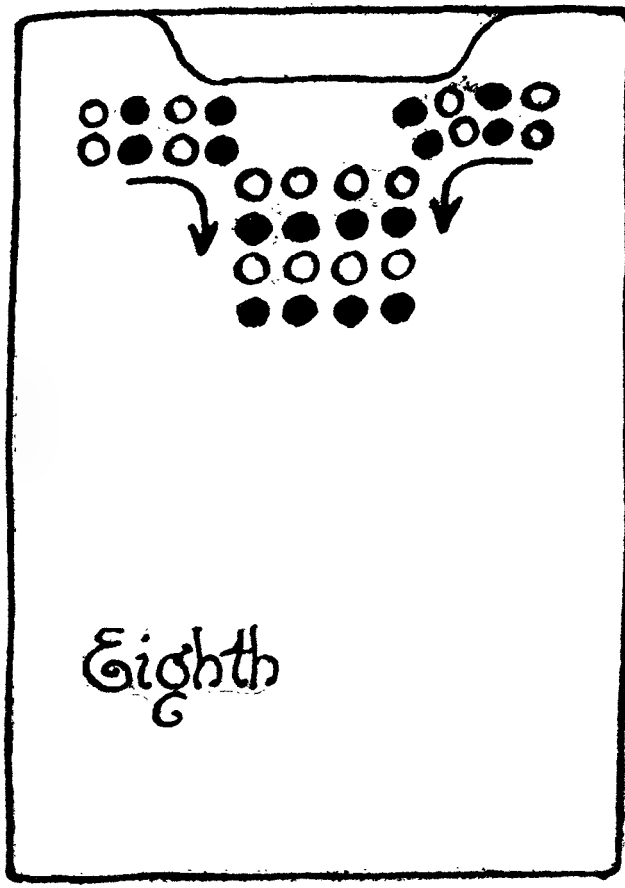
Having reached the top of the hall the gentlemen and ladies come together in twos.


Sixth

At this part, two gentlemen and two ladies go the same way as they divide; the ladies follow their partners.

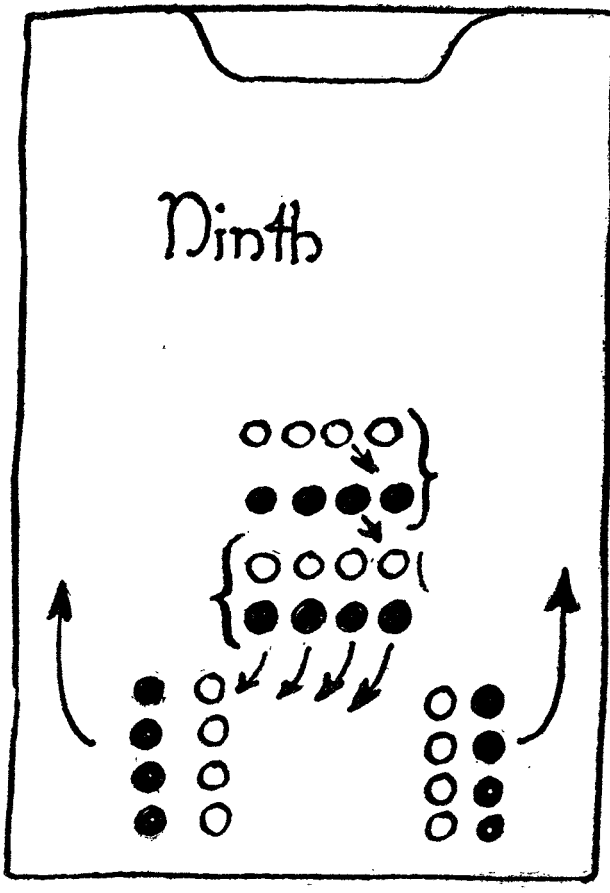

Seventh

The gentlemen, meeting two from each side, march down centre, four abreast; the ladies follow also in fours.


Eighth

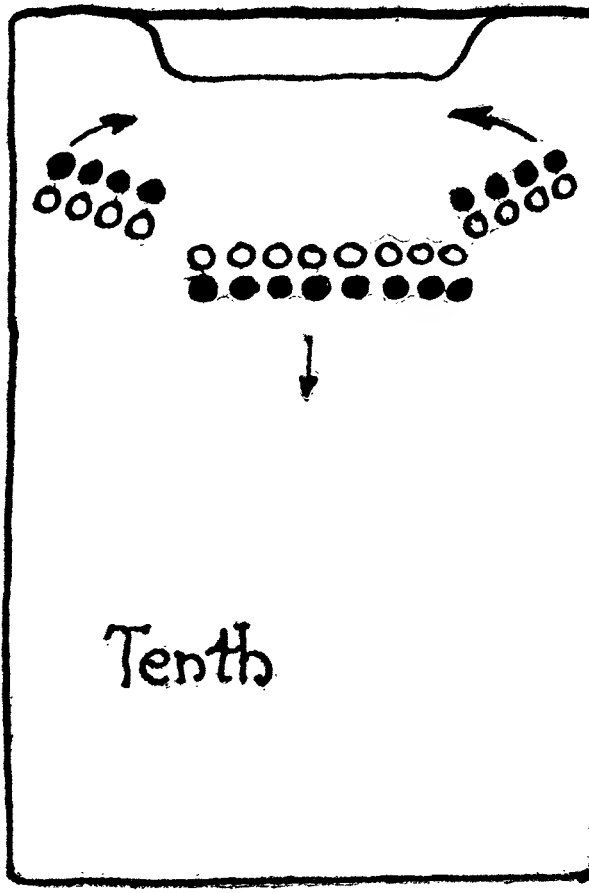
In this figure they move as composite units of eight; four gentlemen abreast, four ladies abreast. They divide at lower end; the gentleman on the inside stands as a pivot, making the turn in true military fashion; the ladies likewise.

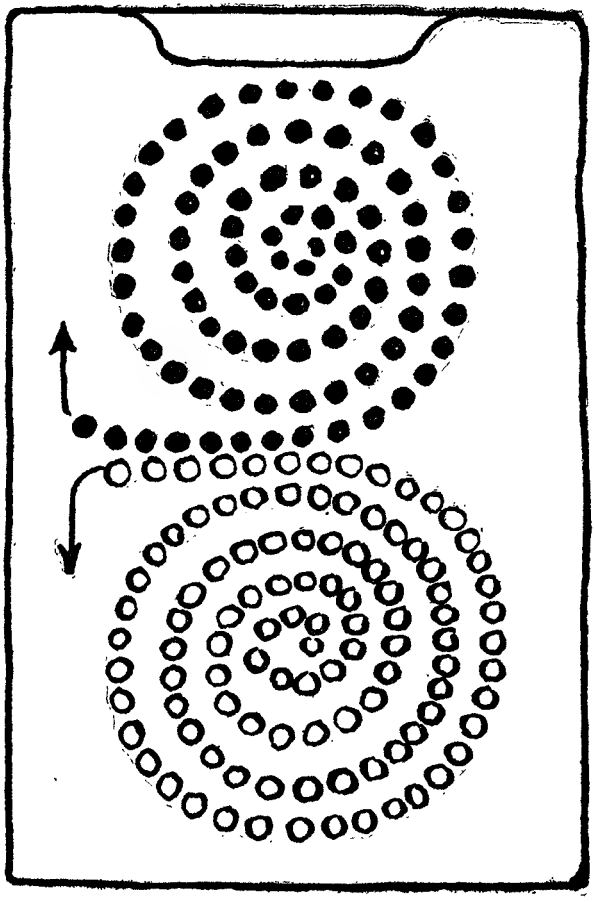
The last turn should be carefully made, as this is the crowning point in achieving the march, the gentleman on the inside acting as a pivot; each in line, keeping his body well together so that those on the outside have to take longer steps to negotiate the turn with the right military effect.

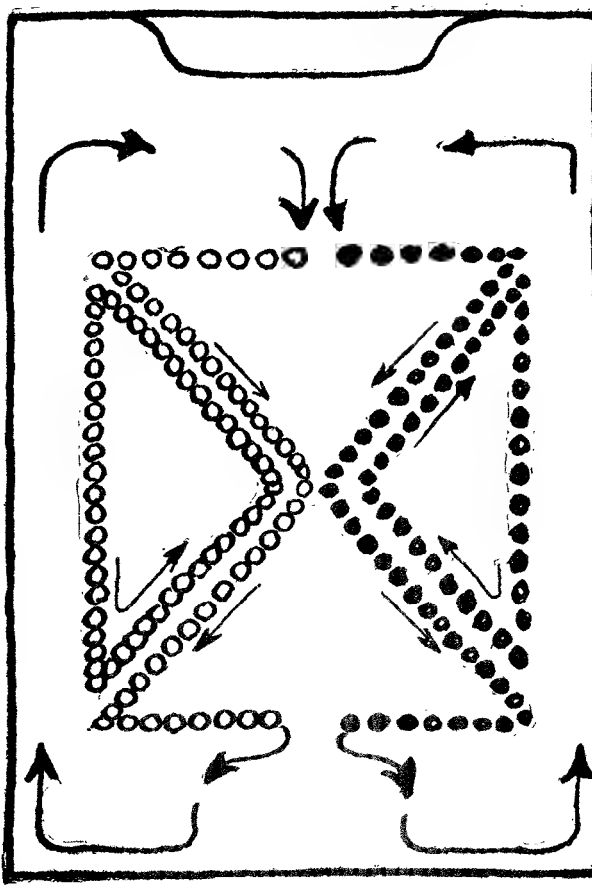

Ninth

After the lines are all formed in platoons of eight, the line of gentlemen march down to the end of the hall, while the rest of the participants remain standing. When the first line of gentlemen has reached the lower end, turn and face the marchers. As the ladies' line marches down toward them, the rest remain standing until the ladies reach the end and are facing their partners. Remain so. Then the next line of gentlemen march down the same way, face about, and find at this point the ladies and gentlemen are standing back to back or facing partners. Then the ladies march down the same and are facing their partners. And so on until the entire participants have come to the lower end of the hall. Then the orchestra starting a One Step, the dance proper begins.

The forms achieved at the end of the march are usually symbolic of the affair — some significant form, as the Maltese Cross,


Tenth





triangle, alphabetical arrangements, etc. Diagrams K and L are added to show possible arrangements and the general principle of movement In Diagram K, namely the winding and unwinding spool the couples go into the centers of the top and lower halls in order to get space for the two spools.

NOVELTIES

NOVELTIES

The Barn Dance

The Barn Dance is an always pleasing novelty. It starts with a momentum that carries it along to its happy conclusion and remains the most popular and lasting of novelties. There is no end to what may be done to add to the infinite variety of its appeal and humor. To issue invitations printed on straw paper couched in Josh Billing dialect; to decorate with straw or corn in the husk, with pumpkins and lanterns; to dress in overalls, gingham and white linen dusters; to serve cider and ginger-cake — to suggest these is merely to touch on its many possibilities. The usual order of dancing obtains.

The Memphis Tapping Novelty

This is a highly entertaining novelty, though of necessity restricted and adaptable only to gatherings of a purely private or social intimate character.

While dancing one gentleman taps another and the one so tapped must surrender his partner. Its possibility as a popularity contest may be seen at once. A spirited novelty and the amusement is insistent throughout.

Lucky Number Novelty

Used sometimes as a magnet for inducing a large attendance; for a charity benefit or something of the sort.

The person directing offers something in way of prize or souvenir to be awarded the last couple left on the dance floor. Before the dance those gentleman who are to take part are given a card on which is inscribed a

number, from number one to the number actually engaged on the floor. After they have danced the One Step a short while the one in charge signals and the Orchestra stops: the master then calls out say five numbers. These numbers have been selected in all fairness, and in such method as to be apparent and above board. The master then goes to the holders of these numbers, collects their cards and retires them from the dance. And so on until but a few are left. Should five couple be left at the end, then two numbers are selected and called.

After the gentleman has become fully familiar with the steps his next concern will be to lead a partner through the dance. For his is essentially the part to lead; his partner depends and moves on his initiative. He holds the lady gently, but firm enough to indicate by pressure or movement of the left hand the direction he would have his partner

go. Otherwise the lady would try to outguess him. And he is on the alert; ever vigilant to avoid contact with obstacles or other dancers as he leads to the right — always to the right.

If the occasion does not call for gloves, he merely rests the tips of the fingers on the lady's back and thereby shows a proper solicitude for her dainty and perishable gown.

Her hand too must be held to avoid the unpleasant contact of perspiring palms.

Take your position in dancing with considerable care. Avoid the erroneous fad of facing your partner directly; it is not hygenic and lacks something in grace.

In conclusion a few suggestions may be pertinent. You will make mistakes in learning; you will make them later when you are proficient and dancing has become an assured accomplishment — even the best

dancers make missteps; but it is merely an occasion for graciousness — nothing else.

Avoid any tendency toward the angular, either in carriage or movement; avoid low dips and anything and everything acrobatic.

Do not look at the feet as you practice

and this is an important restriction; watching the feet will surely bewilder the taking of the steps.

At all times maintain a steadiness about hips and shoulders. Wriggles, contortions' romping are always matters of reproof on the dance floor.

Do not flounce the elbows, nor pump the arms — and glide; do not hop.

And above all things be at ease and as natural as possible; even to the expression of the face; try to catch the infection of enjoyment about you; look the part of one who enjoys.

The Minuet

The beloved and stately minuet is of truly French derivation but it so inextricably entwined with the candle-lit romance of our Colonial days that we think of it as our very own. It is often rehearsed to-day — in fact it will, forever, it seems, find favor with people of good taste and refinement — with its resplendent atmosphere of lavendar and old lace, sparkling satin, and powdered wigs. When we think of the Minuet, we think of Mozart, though many classical compositions may be used; it is often rendered now-a-days to the "glow-worm," for instance.

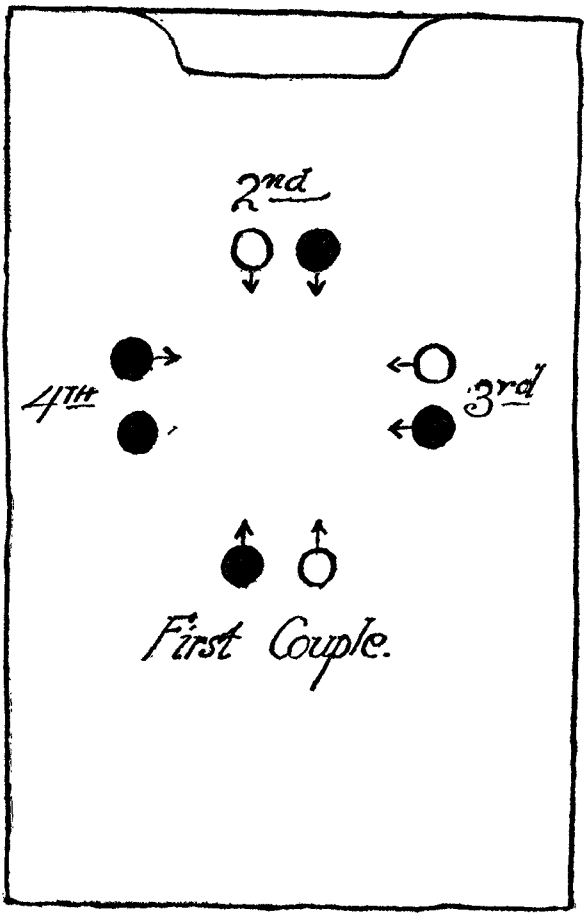
In the dance formation the couples should arrange in columns, about four feet apart, and march to the dancing space in center of room. Should four couples take part, the two inside couples step to side, second couple to right, third couple to left — the fourth

will then be facing the first couple forming a square.

At the introduction of the music all face partners, the gentlemen, using the low romantic bow, bows stepping back with the left foot and drawing the right heel to hollow of left foot, beginning at breast, making a sweeping gesture outward with the right hand, and a gesture backward with the left hand.

The lady steps forward on the left foot and draws the right foot, with a sweeping movement, allowing her body to go down with the movement slowly and gracefully, in short making a genuflection in which the knee almost touches the ground. After saluting his partner the gentleman turns and faces the lady on the left; at the same time the ladies turn to the right and faces the gentlemen; they bow and courtesy and the introduction is complete.

For the dance the first and second couple


2nd
4th
3rd
First Couple.

go forward to the center, the gentlemen holding the ladies hands slightly higher than the shoulder, the ladies' hands held underneath.

They bow to opposite couples; then gentleman takes opposite ladies' hands and walks, with a slow, dragging step halfway around, changes to the left hand and retraces, then meeting partner walks to place.

Then the side couples, whom we shall name third and fourth couples, perform the same.

Second Figure. All bow and courtesy to partners and sides again for second figure. The first couple goes to first side and bows, then to the second lead and bows, then to the second side and bows, then returns to place and at this point all bow to partners. This is repeated by each of the couples in turn, making four repetitions.

Third figure: All bow to partners and sides

for third introduction. All four couples go forward to center; join hands and bow; the four ladies join hands making a Turnstile; Gentleman remain standing, then walks around with slow dragging stride until he reaches partner, to whom he bows — and this is repeated four times. The second and fourth time the gentlemen go to the center and form a Turnstile.

Fourth figure: All bow to partners and then to sides. All join hands and go forward to center; bow, then go back. The two side couples separate and form a line, with the lead couples forward to the center, four in each line, and back-turn partners at their own places. Then join hands and go forward to center and back the leads. Divide and form lines with the ladies forward and back-turn partners at place. All bow to partners, the remaining faced to partners form grand chain. The gentleman gives the

right hand to partner, bows, passes partner, meeting with his left hand the next lady, then meeting the next lady to her with his right hand, meeting the third lady with his left, bringing him to his partner; he bows. March in column in the order entered. That would bring the first couple going through the center of the set and the second lead separating until the three couples have passed through; the hands of the couples are clasped and held to make an arbor for the couples to pass under.

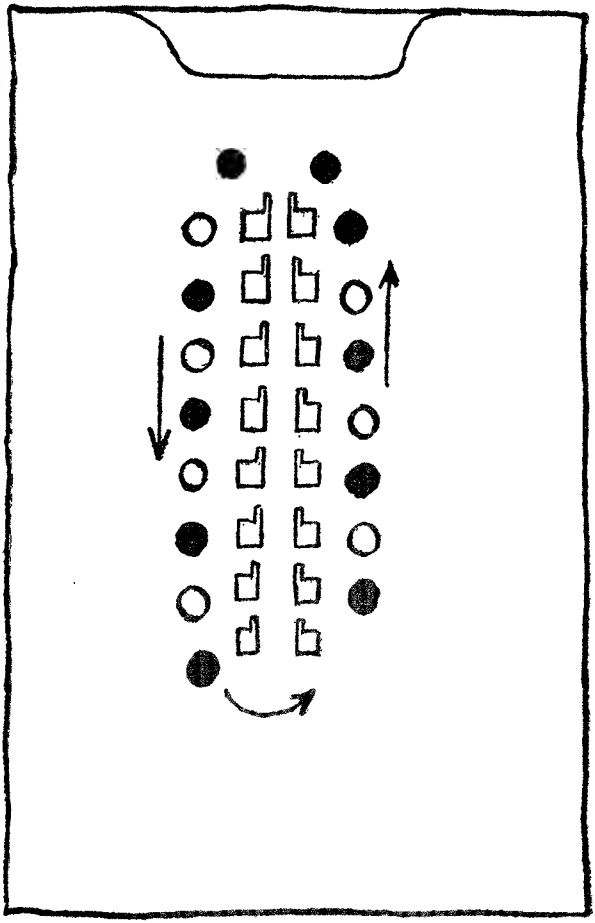
The steps used throughout the dance is easy to execute. In taking the step use a stride about the length of the foot. Now, to compare this to your natural step you will find it a trifle longer. The gentleman steps forward on the left foot and the lady steps with the left, draws the right, the toe touching floor, the right toe touching the left heel without the weight; then step forward on the

right foot; lady with right foot; draw left the left toe close up to the right heel. Be sure you use this step in *every* step you take in the dance.

Novelty. A Trip to Jerusalem

A trip to Jerusalem is a novelty that will always entertain and have for its reward an especial savor of fun. It has that about it that they keep the participants on the anxious bench until the very end; "going to Jerusalem for the chance to sit down."

The chief object of the game is to acquire a chair. It is an old-fashioned game they sometime play at neighborhood parties and church sociables. To play it seventeen, or more or less, people march to music around sixteen or more or less chairs, always one chair less than the number of participants. When the music stops, at a prearranged time, every one of the marchers, "on his



own," makes a rush for a chair. As neighborhood parties need not be so finely synchronized as an aeroplane propeller and the gun release, this rush may be described as a scramble and every one sits on more or less of every one else; the inevitable stout party treads on the inevitable thin parties' instep with the usual profuse apologies.

When the dust of conflict has settled it is found that one unfortunate is wholly without chair. He is, of course, hooted and ignominiously retired to the discard.

Then a chair is removed from the original number and the game proceeds as before; and so on, until by repeating the process of eliminating chair and unseated, there is but one remaining — the hero — or heroine as it may be — of the evening.

A trip to Jerusalem has many appreciable thrills; there is always that sporting spirit in man or woman that keeps lively the desire

to win and in this case the excitement grows more intense as the chair gets less in number.

But the fun of the unseated is not abated by his retirement, for on the next turn another wallflower is added to the garden.

Have the chairs arranged in two rows, back to back. If there are no musicians put on a march record and have it attended by some one to stop it at some irregular, or set time. The participants march around the chairs in single file and on the stop of the music the grand rush, the exodus to Jerusalem begins!

UP TO THE MINUTE DANCES
AND
SOME OLD FAVORITES

UP TO THE MINUTE DANCES
AND
SOME OLD FAVORITES
ADDITION BY GABRIELLE ROSIERE

Every year now sees dances so little lacking in grace and character that they vanish even before the end of the season and only one or two of actual value remain. The past season has produced The Canter, a waltz step showing the new use of "direction," The Spanish Schottish, or Schottish Espagnole as it is known in Paris where it is most popular and for which a new record has just been made, and variations of the fascinating Fox Trot along the new lines. The pure hesitation waltz is also being danced again.

The most noticeable points in the new dances which remain after the froth has dis-

appeared is the use of "direction", that is in the walking or running steps in a straight line forward and backward and also in the many waltz turns which break the monotony of these straight lines and lend a swinging grace to the simple steps.

Balance is to be noticed in the making of turns and changing from the waltz step to the walking step in the last count of the second measure as the waltz step has only three counts so there must be a slight pause to complete the measure. The pivot turns are very much in evidence and all the new combinations of steps and music are tending away from the vulgar and deadly "jazz."

To these new dances is added the favorite Virginia Reel which finishes off the end of a gay evening with a swing and a dash. It is danced especially at informal dances and at the summer clubs.

The Cotillion is returning with all its de-

lightful figures, which offer an opportunity for coquetry in the selection of partners by the ladies which is usually a masculine prerogative. Many of these figures will be recognized as similar to the ones so often danced in the Paul Jones under the direction of a skilful leader. The favors offer a chance to display most charming taste in their selection and in former days the belle of the ball needed an extra carriage to take home her trophies after a brilliant cotillion. It also provides the hostess with an eager eye for novelties, an occasion for presenting a very intriguing and thrilling evening which will delight the eye and ear with the varieties of colors, figures, dances and music.

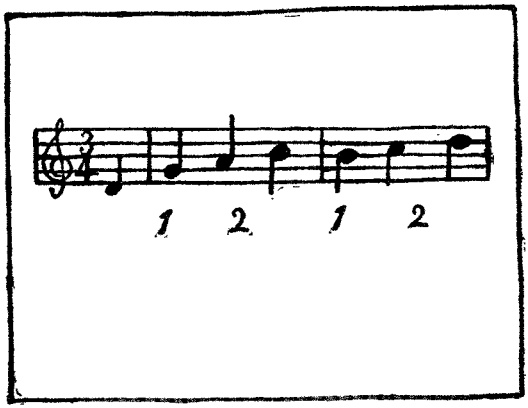
A brief chapter has been added on how to plan for an entertaining evening when each guest thoroughly enjoys all its pleasures and this also includes suggestions on small points of dancing etiquette so valuable in giving

poise to the debutante or to one who has been long absent from the social world.

THE CANTER WALTZ

THE CANTER WALTZ

The Canter Waltz has been revived and presents an opportunity to show the use of "direction" in the straight backward and forward series of walking steps.



1. THE CANTER WALTZ

Showing the count of 2 steps as against the 3 count of waltz time.

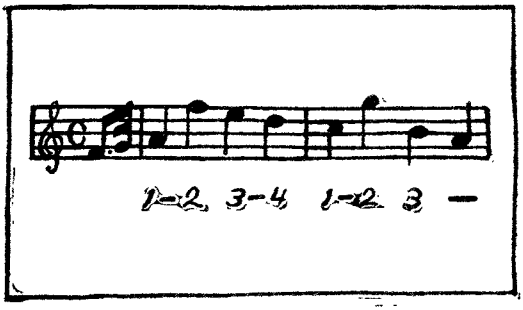
This dance is walking to waltz time but walking most quietly and gracefully. There

are two steps to the three counts of music. Step forward on 1 and make the second step between the 2 and 3 count. Give the first step the accent, although the steps are almost of the same value. See Diagram 1.

It may, perhaps, help the student practising alone with the aid of the victrola to count 1-&, 2-&, 3-&, making the second step on the second &, until able to do the step smoothly.

THE SCHOTTISH ESPAGNOLE

THE SCHOTTISH ESPAGNOLE

This is the latest dance and shows a decided variation from the other dances of the day as the music has a definite rhythm quite

2. THE SCHOTTISH ESPAGNOLE

Showing the count of 2 walking steps, followed by 3 running steps against the 4 count of the music.

different from the other dance music. A new record called "Mon Homme" has just been made for this dance which will quickly be

followed by others. The music in $\frac{4}{4}$ time is so much more dashing and animated that there will be less of the swaying movement of past seasons.

The steps through out the dance are as follows:

2 long walking steps, counting 1–2, 3–4, to one measure.

3 running steps, counting 1–2–3, and balance or pause, counting 4 to complete the measure. See illustration No. 2.

2 long steps, 1–2—3–4,
2 running steps 1–2–3—4, } = 2 measures.

Repeat, commencing with the opposite foot and then pivot.

The turns are made only on the walking steps and never on the running ones. Except in the case of a pivot, the turns are about $\frac{1}{4}$ or less.

Four schottish steps may be made in every direction so that the effect is that of a zigzag line.

Variations

1

3 schottish steps forward, commencing with the left foot, then right, then left, 2 measures.

Right foot forward making $\frac{1}{8}$ turn to the right, left foot back and 3 diagonal steps back, 2 measures.

Step back with left foot making $\frac{1}{2}$ pivot to right. Step forward with right foot and three steps forward, 2 measures.

Right foot forward and pivot $\frac{1}{2}$ to the right. Left foot back and 3 steps back, 2 measures.

1 schottish step backward, 2 measures.

Right foot back and pivot to the left and 3 steps forward, 2 measures.

2

All Right Turns.

1 schottish step forward, 2 measures.

Right foot forward and make ¼ turn to right. Left foot back and 3 diagonal steps back, 2 measures.

Left foot back and make ¼ turn to right. 4 steps forward, and 3 diagonal steps forward, 2 measures.

Right foot back and make ¼ turn to right. Left foot back and 3 diagonal steps back, 2 measures.

3

Left foot forward and make ¼ turn to the left. Right foot back 3 diagonal steps back, 2 measures.

Right foot back and make ¼ turn to left and 3 diagonal steps forward on left, 2 measures.

1 schottish step diagonally forward on left, 2 measures.

1 schottish step diagonally back with right foot, 2 measures.

VARIATIONS OF THE FOX TROT

VARIATIONS OF THE FOX TROT

These descriptions of the steps are given for the masculine point of view and can be easily reversed for the lady.

When a pivot turn is used in the Fox Trot, 2 is counted for each step, making a complete turn in 4 steps. The pivot steps are given in a separate section as they play such an important part in all the modern dances.

I

4 walking steps, commencing with the left foot and counting 1–2, so that 4 steps equal, 2 measures.

2 waltz steps, 2 measures.

Step forward on the left foot, counting 1–2. Slide right foot to right side,

counting 3. Close right foot to left foot, counting 4, = 1 measure.

Step forward on right foot, counting 1–2. Slide left foot to left side, counting 3. Close right foot to left foot, counting 4, = 1 measure.

4 walking steps forward, commencing with left foot, 2 measures.

2 waltz steps, making complete turn, 2 measures.

Step forward on left foot, making a $\frac{1}{4}$ turn to the left, counting 1–2. Slide right foot to right side, continuing the turn to the left, counting 3. Close left foot to the right foot, completing $\frac{1}{2}$ turn, counting 4, = 1 measure.

Step backward on right making $\frac{1}{4}$ turn to the left, counting 1–2. Slide left foot to left side, continuing turn, counting 3. Close right foot to the left foot, completing turn and counting 4, = 1 measure.

2

4 walking steps,	2 measures.
Complete pivot,	2 measures.
4 walking steps,	2 measures.
½ pivot,	1 measure.
4 walking steps backward on line of direction,	2 measures.
½ pivot,	1 measure.

Again facing forward on line of direction.

3

4 walking steps,	2 measures.
2 waltz turnings,	2 measures.
2 waltz steps forward on line of direction,	2 measures.
4 walking steps forward,	2 measures.

4

4 walking steps,	2 measures.
2 waltz steps,	2 measures.
4 walking steps,	2 measures.
2 waltz steps turning,	2 measures.

PIVOT TURNS

PIVOT TURNS

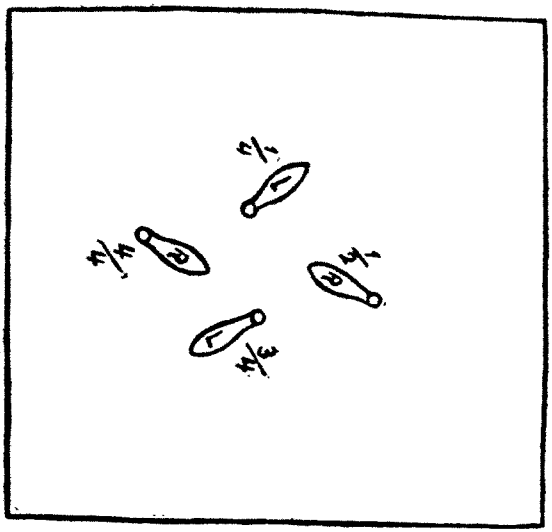
The complete pivot turn used so much in the dances of today is made in four steps and two measures of music.

Commence with the feet in first position for practising and place the weight of the body on the right foot.

Step forward on the left foot, making a $\frac{1}{4}$ turn to left and counting 1–2, $= \frac{1}{4}$ pivot.

The body is now turned to the left with the weight on the left foot. Step forward with the right foot turning it so that the step is actually taken backwards and when finished the dancer faces the original position of starting and has made a $\frac{1}{2}$ turn, counting 3–4, $= \frac{1}{2}$ pivot.

Place the weight on the right foot and step forward on the left, making a $\frac{1}{4}$ turn



3. The Pivot

Showing position of the feet in the 4 single steps of the complete pivot made in 2 measures of music.

to the left and counting 1–2, = $\frac{3}{4}$ pivot.

Place the weight again on the left foot and step forward with the right foot, turning it so that the actual step is taken backwards continuing turn to left and counting 3–4. This makes a complete turn from moment of starting and leaves the left foot

free to begin walking, = $\frac{4}{4}$ pivot or complete pivot.

Once the idea is mastered it is done quick as a wink and as easily, however, always with an air of accomplishing the complete or half turns in the quietest and most even manner possible, as an oiled wheel may revolve.

THE VIRGINIA REEL

THE VIRGINIA REEL

Down through the centuries has come this jolly and inspiring dance in which all are expected to join, young and old, as the finale of the evening. While much more popular out of town than among the smart set it still retains its prestige in England where it has always been known as Sir Roger de Coverley, and when danced by officers in regimentals their swords are extended to form an arch over the lovely heads.

This dance especially appeals to many of the older guests and in the early part of the last century it was the honor and pride of the galants of those days to execute fancy and novel steps in the figures which precede the reel. However, today in spite of its rollicking tunes the figures are more

sedately carried out although with plenty of vim and good cheer.

Where one wishes to have a quaint dance without the elaboration of the minuet which requires grace and skill the Virginia Reel will prove a charming means of showing off the colonial or middle of the last century costumes and its cheery music serves to enliven the audience.

The gentlemen select partners and escort the ladies to the right side of the room, usually at the left hand of the musicians facing the ladies. Thus when the couples turn to face the head of the room, where the music is usually placed, the ladies are at the right of the gentlemen. When guests of honor are present and placed at the opposite end of the room from the music, it becomes by their presence the head of the room during the dance.

Six couples may dance the reel but eight

is a prettier number and while the number of couples participating may be unlimited, if more than twelve, it is wiser to divide them into two sections, both dancing at the same time. With too many couples in a set the dancers between the ends remain too long inactive and the dance becomes wearisome and looses its charming gaiety.

Sometimes when the number of couples is eight or ten and hardly large enough to divide into two sections, the form of the contra dance before the reel is changed and instead of only the couples at the end dancing, all dance the figure at the same time with their partners. This is often used with success at children's parties where the youngsters may become restless if not constantly taking part.

The couple at the head of the room lead the dancing until the various movements of the reel place them at the opposite end

and the second couple becomes the leaders. The gentleman of the leading couple always opens each figure with the lady of the couple at the opposite end of the line, and the leading lady repeats the figure with the gentleman from the opposite end of the line. This continues through the 6 figures to the second part called The Reel.

I

Fig. 1. Leader advances until he meets the lady from the opposite end of the line, both bow and walk backward to their places. His partner and hers repeat this figure.

Fig. 2. Forward and turn with right hands and return to places, other pair repeating.

Fig. 3. Forward and turn with left hands and return to places, other pair repeating.

Fig. 4. Forward and turn with both hands, returning to places, other pair repeating.

Fig. 5. This time the leader and opposite lady advance sufficiently beyond the turning point so that they pass each other back to back, approaching from the right side, returning to places and other pair repeating.

Fig. 6. Again the leader and lady advance as before but approach from the left side, passing back of each other and return to places, other pair repeating.

Music for this part is in 1–2 count to a measure and usually 4 measures are sufficient for the four first figures and 8 measures for the last two. However if many couples are standing in the lines more measures will be required or the dancers must move very quickly which may cause this charming dance to become a romping affair.

2. The Reel

The leading couple advances to the center and the gentleman bends his right arm to

form an angle through which the lady places her arm bent at a similar angle and thus "link arms." They make a turn and a half around which brings the gentleman facing the line of ladies and his partner facing the gentlemen. Then they separate and linking arms with dancer in front of them, turn around and meet in the center. Again linking arms and turning half around, they link arms with the next dancer in line and so continue until all the dancers on the side lines have been turned. This results in the leading couple being at the foot, so holding both hands they slide or "chassé" to their place at the head.

In turning partners use the right arms, and the left for the succeeding couples. If preferred the arms need not be linked but only the hand given when turning, but the form of "linking the arms" belongs more truly to the quaint old dance.

3

The leaders are now again at the head of the line and all turn to face forward. The leaders turning, lead down the outside of their respective lines followed by the other dancers and all clapping hands as they march.

When the place is reached where the end couple stood, the leaders join hands and form an arch through which the other couples pass, separating and falling into line one after the other until the former end couple are now at the head of the room and so become leaders. The dance recommences between the end couples and is repeated through the reel until all the couples have once been leaders.

A very pretty English form varies a little in that after the leaders meet at the end of the set they all chassé to original places.

Then all the other couples separating with raised hands form an archway through which the leaders pass to the end when all separating return to the sides and the dance recommences.

THE COTILLION

THE COTILLION

The cotillion danced by all the guests with its variety of music and its brilliant whirl of color is returning to us with the revival of so many charming things of other days. This form of dancing was once so popular that the earlier dances of the evening were only a preliminary pleasure.

More planning is required than for the usual dance but the true hostess enjoys an opportunity to offer something intensely interesting and enjoyable to her guests which may also bring the added charm of a surprise.

The invitations are issued with the idea that an equal number of gentlemen and ladies will be present since the cotillion is danced by couples, so the wise hostess invites a few extra men who dance "Stag"

if there are sufficient to complete the number of couples. She also invites a young man of personality and tact to act as leader; and the young lady among those invited, whom he asks to lead with him, is also considered honored by the request.

The leader consults with his hostess some time before the date of the cotillion regarding the figures to be selected so that favors and accessories required may be provided. It makes a very enjoyable evening when the plan is for many favor figures with some simple ones with accessories danced by one or two couples, and a goodly number where six or more couples take part.

The favors may be very inexpensive, and ribbon and crepe paper novelties will form many of the most attractive ones. Two sets should always be provided for each favor figure, one for the gentlemen and one for the ladies. These are usually passed in

baskets or trays by the leader to the ladies and by his partner to the gentlemen. Favors which may be worn, such as pretty paper hats like flowers, paper butterflies, wands with streamers, floating ribbons and scarfs present the prettiest effects. It is however a charming thought to have at least one favor to treasure as a souvenir such as small trays for ashes or pins, a little box or dainty bag, or a small bronze paper weight. Breakable articles should not be selected as the broken particles ruin the dancing slippers and the floor, not only for dancing but for future use.

The same may be said of accessories as of favors, that colored scarfs and waving ribbons, gay parasols and handkerchiefs add to the interest and effectiveness of the figures. A list of the accessories should be made and checked to see that all is in readiness in a place provided for them and the favors,

which is easily accessible to the leader when the dance commences.

The gentlemen may ask the ladies to dance the cotillion, or partners may be selected by drawing numbers, or matching colored bows of ribbon. The numbers are duplicated and a single series placed in each basket which are passed to the ladies and to the gentlemen. Those drawing duplicate numbers dance together and as the chairs are often numbered in pairs, the same number shows the seats of the partners. When using bows of colored ribbon, there are twin bows of every color and shade, and tint but no more than two alike and guests matching bows dance together.

The guests are seated around the sides of the room, forming a circle or oval, with the lady at the right of her partner and the figures are danced in the center under the direction of the leader. The dancers may

aid the leader very much by small courtesies, such as listening attentively when he gives directions, watching carefully the first set danced of any figure and returning quickly to their seats when he signals. It creates much confusion and is the height of rudeness to dance when not requested even if the figure seems prolonged and one wearies of inactivity.

The music plays an important part in the cotillion and the director may greatly aid the leader by his quick observation of changes in time, in the variation of music required, and attention to the signals. It will facilitate things if certain short bars of music are played each time when the dancers are to return to places. These bars open the cotillion and the leader and his partner dance about the room before explaining the figure. This opening figure should be very simple until all have entered

into the spirit of the affair and usually a favor figure is selected for the opening.

The leader signals to the music to cease while he explains the figure and then signals for it to continue. He then designates a number of couples, six or more for a favor figure who select new partners by presenting the favor to them. These favors may be given out by an older person if children are dancing or by a patroness if a subscription affair, or by the leader and his partner. When the leader signals all the dancers return to their places, the gentlemen escorting the ladies to their seats and returning to their partner. The leader continues to select other couples from the circle until all have participated in the figure, when he signals for silence and explains the figure. The couples who open the new figures are selected from first one end of the circle and then the other and if many couples

are present, sometimes those in the center are asked to commence the set.

With a small circle one selects more figures in which two or three play a part than when a large number of guests are present, and it is a clever idea at the end of these single figures to have all dance with partners for a few rounds. If one wishes to use figures of one or two couples, such as the Parasol or the Mirror, when many are present the leader may ask his partner to commence another set from the other end of the circle.

The success of a cotillion depends much on the planning of figures with regard to space for dancing and the number of expected guests.

COTILLION FIGURES

COTILLION FIGURES

1. Favor Figure

For an opening figure this is most successful when danced to the one step, since this dance is known to all. The leader and his partner each take a favor and dance around the room together. Then separating they seek each new partners to whom they give the favor and dance once around again. Then the new partners seek other partners with the same favor and so this continues quickly until all have enjoyed a whirl around within the circle.

2. The Cheat

1 couple dancing. Accessory.

The lady of couple leading selects four other ladies who form a line, standing side

by side. Her partner selects five other men and joining hands, first pass in front of the ladies and then around back of them, forming a second line but facing away from the ladies so that the two lines are standing back to back. At a signal from the leader they turn quickly to face each other and dance with the opposite. As there is an extra man someone will be disappointed in securing a partner.

3. The Parasol

1 couple dancing. Accessory

The couple selected dance around the room and the lady is seated in the center and given a parasol, preferably one of the gay chinese paper ones. This she opens and twirls around gracefully over her head as she awaits her partner who brings two gentlemen to her. If she refuses the two selected,

her partner seeks another pair and when one meets with her approval, she rises to dance with him and gives the parasol to the other man who follows the dancing couple, endeavoring to hold the parasol over their heads. At a signal all return to seats and a new couple is selected.

4. The Fan

This figure is danced the same as The Parasol except that the discarded man fans the couple as he dances after them.

5. The Mirror

1 couple dancing. Accessories

The lady seated in the center of the room by her partner is given a hand mirror and a large silk handkerchief. Her partner brings up several men who, one by one, stand so their faces are reflected in the mirror. She

passes the handkerchief over the mirror and the rejected man takes his place back of her chair until she finds one who pleases, when rising, she lays the mirror on the chair for the next lady and dances with her selection. The rejected men find partners and all dance until signaled.

6. The Baby Doll

1 couple leading, 3 dancing. Accessories

The gentleman is given a large doll and leading his partner to the center of the circle, presents the doll to her. He selects three men who stand facing her. The lady and men advance, retreat, and advance, whereupon the lady gives the doll to one man and chooses another for the dance. The third man and her partners seek other ladies and all dance. The one receiving the baby-doll must also dance with the doll in his arms.

7. The Candle or Will o' the Wisp

1 couple dancing. Accessory

The leader designates a couple and the gentleman leads the lady to the center of the room and gives her a lighted candle in a candlestick which he receives from the leader. He then brings up three or more men who attempt to blow out the light. The lady holds the candle out of reach of all except the one she wishes to dance with. Her partner and the discarded dancers return to their seats.

8. Rounds of Threes

1 couple leading, 3 dancing

The designated couple dance around the room and the man selects two ladies and the lady two men, and form two circles of three each. At a signal the man passes under the raised arms of his two ladies and advances to

his partner who goes to meet him, leaving the other two men and ladies to dance together.

9. The Four in Hand

1 couple leading, 5 dancing. Accessories

The leader selects one couple, giving a harness to each. These harnesses are made of ribbon with extra bands separating into four sections so that four dancers may be driven abreast. Much amusement is caused by the tinkling of the tiny bells sewed across the front of the harness. The lady selects four ladies and her partner four men whom they drive about the room with much cracking of whips. When the teams reach the opposite ends of the room they break away and rush toward each other and all dance.

10. The Serpentine

1 couple leading, others dancing

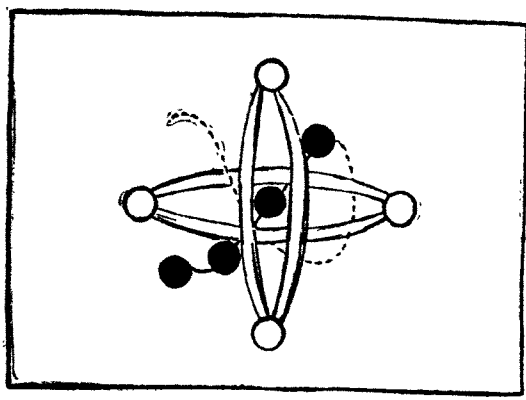
The lady selects four or more ladies while her partner selects one man more than the

number of ladies to be chosen. The ladies stand in line, facing the head of the room and about three feet apart. The men join hands with the leading man at the head who guides them in a serpentine line in and out between the ladies. At a signal each man strives to obtain a partner but the extra man failing to do so returns to his place.

11. The Flying Scarfs

2 couples leading, 4 dancing. Accessories

Two couples select partners and gather in the center of the room, where the leader gives them two colored scarfs tied together in the center. Each of the four gentlemen take an end of the scarfs in his left hand holding it high above his head. The couples then waltz being careful to preserve an equal distance between them. At a signal all stop and the leader taking the scarfs they all dance to places.



4. THE MOUSE TRAP

Showing the position of the ladies holding scarfs and the men in a line holding hands, striving to pass beneath the scarfs without being trapped.

12. THE MOUSE TRAP

2 couples leading, 4 dancing. Accessories

Four colored scarfs about three yards long are provided and two couples selected who in turn choose new partners. Each lady takes the end of a scarf in each hand and stands opposite each other so as to form the corners of a square, crossing the

scarfs in the center. There is a space between the four scarfs in the center which forms the trap. The gentlemen join hands to form a line and endeavor to pass under the scarfs without being caught, while the ladies try to trap them between the scarfs. When one gentleman is caught the figure ends and all dance. See diagram No. 4.

13. The Windmill

2 couples leading, 4 dancing

Two couples seek other partners and form a windmill in the center of the room. The men give right hands to new partners and cross hands with each other in the center. After all pass around once to the right, each lady advances to the gentleman in front who offers her his right hand and all promenade around again. This continues until the lady reaches the point of starting when she dances with the new partner to her seat.

14. The Butterflies

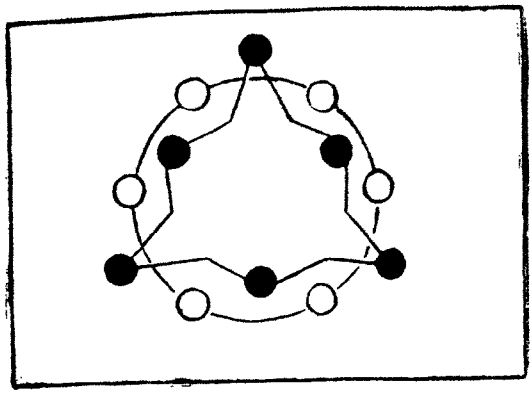
3 couples leading, others dancing. Accessories

Three couples selected seek new partners. Each of the ladies receives a large butterfly of paper or gauze mounted on a long piece of wire, about three feet in length. The gentlemen receive short hand nets such as are used to catch insects and endeavor to catch one of the butterflies for a partner. When successful they dance together until signaled for the end of the figure. If all the men have not caught butterflies when the signal is given they dance with the butterflies remaining uncaught.

15. The Arbor

3 couples leading, 6 dancing

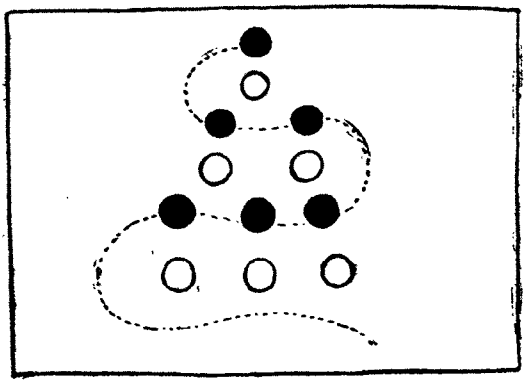
The three couples selected, separate and seek new partners and join hands to form two circles of three couples each. The inner



5. THE ARBOR

Showing position of gentlemen holding hands and ladies dancing in a circle around them under their raised arms. The gentlemen in the circle face outward while the others face inward.

circle faces outward and both circles revolve in opposite directions and stop when signaled with a lady and gentleman opposite. The men now join hands, holding them high while the ladies joining hands hold them lower and pass under the arms of the men. The ladies circle through the space between the rows of men. At a signal the men lower their arms and then dance with the ladies just secured. See diagram No. 5.



6. The Pyramids

Showing position of the ladies forming the pyramid with dotted lines indicating the line of gentlemen dancing around them until stopping in front of the ladies with whom they dance.

16. The Pyramids

3 couples leading, 6 dancing

Three couples select new partners. The six ladies take places to form a pyramid with one lady for the point, two ladies stand three feet back of her and three ladies stand the same number of feet back of the two ladies. The men join hands forming a line which

first circles around the ladies and then commence to file past them, beginning with the last three ladies, and continuing until the leader of the line is in front of the single lady when all dance with those opposite. See diagram No. 6.

17. The Zigzags

3 couples leading, 6 dancing

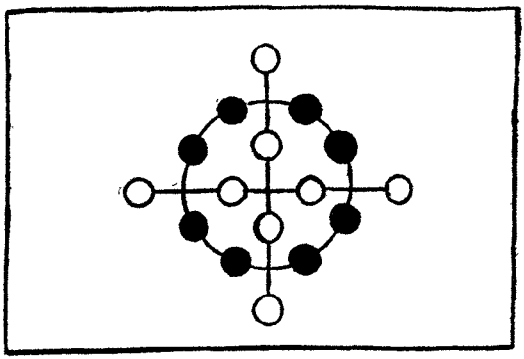
The three selected couples seek other partners and the first couple waltz to the head of the room, the other couples following but stopping three feet apart. The head couple waltz in a zigzag course in and out between the other couples and stop three feet below the last couple. As soon as the leaders have danced past two couples, the second couple commences to waltz in and out and as they pass the second couple the third couple in the line commences to follow after. This is continued until the

leaders are the head of the line when all waltz to their seats. The size of the dancing space controls somewhat the number of couples selected.

18. The Star and the Circle

4 couples leading, others dancing

Four couples waltz around. Then each couple selects a new partner and form two lines of four couples which face each other. The four ladies of the two couples in the middle of each line cross hands, thus forming a windmill and swing around completing a circle to the right and then, changing hands, swing around to the left. The eight men now join hands forming a circle around the four ladies who continue to hold crossed hands. The other four ladies now advance and each gives her left hand to the right one of the ladies forming the windmill or star. This forms a star with a circle of gentlemen



7. THE STAR AND CIRCLE

Showing position of ladies forming a four-cornered star with a circle of men dancing around them.

who swing around to the right beneath an arch of the uplifted hands of the ladies. At the signal they stop and dance with the lady opposite. See diagram No. 7.

19. THE TRAP

4 couples dancing

The leader selects four men and four ladies. They form two lines back to back. At the signal they turn to find partners in

those back of them but the leader seizes this opportunity to obtain a partner, so one of the men is apt to be without a lady and returns to his seat. The leader after the first set may select another man to carry out the same figure for him.

20. The Ninepins

6 couples leading, 3 extra men. Accessories

The leader selects six couples and four extra men. The ladies form in a line opposite to the line formed by the men, with about ten feet space between. The ladies are provided with large rubber balls which they bowl at the gentlemen ninepins, directing the ball toward the dancer they prefer. As there are more men than ladies they seek to catch the ball and dance with the thrower. The men without partners invite more couples and also three extra ladies who form in lines as before but this time the men roll the balls.

Since there is an even number this time the figure ends and the leader commences a new one if desired. However if one wishes to continue the figure the three remaining men select six extra ladies besides the couples chosen instead of only three, and after the figure is finished there remain three extra ladies without partners, so they select new couples and extra men for a new set.

21. The Pursuit

6 couples and 4 extra men dancing

Six couples are selected and four extra men and music with a quick and lively air should be played. It is the privilege of any partnerless man to tap on the arm any man dancing, who at once releases his partner to the newcomer and seeks another in the same manner. This is similar to the Memphis Tapping described on page 140 and continues until stopped by the leader's

signal or until each man has secured his original partner.

22. The Grab Bag

6 couples leading, others dancing. Accessory

A fancy bag is provided with cards bearing the names of the ladies dancing. The leader calls six or more couples to the center of the room, where they separate, the ladies to find new partners and the men to draw cards from the bag, when they seek the owner of the name as a partner. If any lady's name is drawn and she is already dancing the gentleman returns to his seat. This figure continues until all the men have drawn names from the bag.

23. The Scissors

6 couples dancing

Six couples are selected and after dancing once around the room, the ladies form in a

line with three facing one way and three the other and join hands. The men form a similar line and cross hands in the center so that three gentlemen face three ladies on either side of the center and there are also two lines of ladies and gentlemen facing each other. All forward and back and forward and dance with the one opposite. Care should be taken to keep the lines straight that the effect of opening and closing a pair of scissors may be marked.

24. The Forfeits

Danced by numerous couples

The leader passes around a tray or basket, receiving from each lady some small article such as a ring, a brooch, a dainty handkerchief or fan. The receptacle is then held by the leader's partner in the center of the room while the gentlemen seek for a forfeit and hunt for the lady who contributed it, dancing

with her when the signal is given to stop. All may be called to dance this.

25. The Basket
All dance

Any number of couples or all the dancers may take part in this figure. All waltz until signaled, when the ladies form a circle in the center of the room, joining hands and facing inward and circling to the left. The men form a similar circle around them but moving to the right. At the signal they pause and the men still holding hands pass under the raised arms of the ladies. When the men have passed through, the ladies lower their arms, making a basket. All circle to the right and then again to the left and at the signal each man dances with the lady on his right.

26. The Cat and the Mouse
All dancing

All dance until the leader signals and all

the ladies except one form in two semi-circles at either end of the room, closing in to about five feet back of the circle of men. The men are asked to form a circle around the lady with the exception of one who is asked to wait outside. It is his pleasant duty to catch the pretty mouse inside by passing under the arms of the men who do everything they can to prevent his success but allow the lady to escape at will. The lady, however, cannot go beyond the semi-circles. If he is successful the lady becomes his partner and all join in a general dance. If unsuccessful the leader signals and he takes his place with the semi-circle of ladies and another pursuing cat is appointed.

27. The Promenade

All dancing

One couple makes a promenade, the leader and his partner may act as the leading couple,

and half way around the circle they select another couple who follow them. After another half round they choose a third couple and suddenly turning around go in the opposite direction to seek a fourth couple. They continue this selection of couples until all are promenading. A clever leader may add much to the figure by sudden turns, or march directly across the room so that all are on the alert for the next choice. A huge circle is formed and the grand chain is commenced. Half way round the signal is given and all dance with those opposite.

28. The Finale

All dancing

All form a circle of couples with the leader and his partner in the center. They waltz around once to the right while the circle dances around to the left. At a signal all pause and the lady leaves the ring while

the leader selects a new partner, this time waltzing to the left and the circle moving to the right. Once around the leader signals, all pause and he leaves the ring. The lady selects another partner, thus continuing until only three or four couples are left who then join in the dancing. This is an excellent figure to use at the end of the evening. If the circle is very large and the selection prolonged, the leader may ask another couple to join them so that when he and the other man leave there are two ladies remaining to seek new partners.

AN ENTERTAINING EVENING

AN ENTERTAINING EVENING

Two things lend most charm to a delightful evening, and one is the thoughtful preparations of the hostess for the enjoyment of her guests, and the other is their courteous and appreciative participation in these pleasures.

In planning a joyous evening amusement should be provided for all and it is customary to have several tables arranged in one of the smaller rooms where cards or games may be played by those not dancing.

A variety of dances and music will add much to the gaiety of the affair, and the hostess may consult with the director of the orchestra, as the generation of to-day seem so devoted to the monotony of one or two favorites. The music should commence play-

ing at the hour mentioned in the invitation so that the first guest may be welcomed, as the first arrival always feels a trifle forlorn.

An excellent way to break the ice of conventional conversation is to commence with the Paul Jones. The changes of this dance, in which all take part, establishes a friendly atmosphere at once and whenever the affair appears dull the Paul Jones may again be danced, for it brings in many figures which break up into the round dances or dances for couples, who reunite for other figures. The Basket, the Arbor, the Scissors and other Cotillion figures are introduced with great success into the Paul Jones, but a leader is required to direct the figures. The Grand Chain alone may be used to open the evening's pleasure and the Paul Jones reserved until later.

Before supper the Grand March may be used, the host and hostess, and the sons and

daughters of the house making it a point that all the guests have partners for the march and for the supper. More often the supper is announced informally and the guests stroll out in couples so that two or three ladies may go together, yet even with this arranged it is the duty of those entertaining to introduce partners and do all they can to render the guest at ease. If there are any guests of distinction present the host escorts the lady and his wife is escorted by the man of importance.

The Cotillion is usually given after supper and the hour for supper advanced so that there are only a few dances before the event of the evening. It will be new to many and as it serves to keep everyone dancing and prevents the forming of little circles, as distressing to the hostess as to the isolated guests it will be welcomed as a novelty by many. It also offers a most delightful

spectacle to the elderly guests who do not dance.

At the end of the evening if the Cotillion is not danced the old favorite Virginia Reel will tempt all to the floor and make a jolly happy ending to an enjoyable evening.

Where the dance is most informal and the music is supplied by the Victrola, "Going to Jerusalem" and other dancing games may be introduced.

The cutting in on dances is very universal in the large cities and offers an opportunity for many men to dance with a very popular girl in preference to one man absorbing so much of her time, especially since so many of the dances are encored and so there are fewer in the evening. This cutting in is described under Memphis Tapping on page 140.

At any dance other than a public affair the hostess or patronesses, even if it is a sub-

scription dance, should be near the entrance door of the ball room and should be addressed on entering. If a large affair it is not necessary to seek the hostess at the end of the evening to express appreciation of the pleasure extended but at a small dance one should say a few words about the pleasure received, if possible adding a word of praise for the music, floral decorations or delicious supper.

In the great cities it is customary for the mothers of debutante daughters to give dinners before a dance so that the young girls may be provided with a partner for the evening, including supper, and all the guests go together from the dinner to the dance.

When a young man escorts a young lady to a dance, he sees that she is directed to the room reserved for the ladies and arranges to meet her at the place of parting or some other place designated.

She enters the ball room in advance of her escort and speaks first to the hostess, unless the young man is bringing the young lady who is unknown to the hostess, in which case he enters after her but speaks first to the hostess introducing the young lady. This is only apt to occur in the case of subscription dances or where the young lady is from out of town, when the young man will have already written, asking permission to bring the young lady.

The gentleman always dances the first one with the lady he escorted or with whom he dined. He should present other young men to her as partners and should take her out to supper. He always asks permission to present any men friends to the lady and, when that is received, he introduces him by saying "May I present Mr. Thomas Hood?"

In asking a lady to dance a gentleman says "May I have the pleasure of this dance?"

but does not make the mistake of asking if she "is engaged for it." If already engaged for the dance the lady may reply "I am sorry but I am engaged for this dance"; and may convey still more regret by her manner and voice, but she may not suggest any other dance until he asks if she has any dances which are not already taken. If she refuses, not because she is engaged but because she does not wish to dance, she regrets that she is too fatigued or gives some other excuse and is not at liberty to dance this one with any other man, although she may walk or sit out the dance with someone else.

At the conclusion of a dance if a lady is not claimed by a partner for the next dance, her present partner may escort her to a chair or a group of ladies she knows, and thanking her for the pleasure of the dance, bow and leave. If he knows that she is

not engaged for the following dance he may ask to present some friends and introduce a partner to her. These small courtesies add to the pleasure of the evening and many a young man's popularity has been established with a prominent hostess because of his ability to make things run smoothly, which of course is a direct aid to her.

If the young lady is to have a chaperone other than a member of her family, the escort should call first for the chaperone and then together for the young lady, and at the end of the evening the young lady is first escorted to her home and then the chaperone is escorted home. Sometimes the chaperone is invited to dine with the young lady and thus the young man need only make one call for them, but the same procedure as mentioned before is carried out in returning home. Many parents prefer to have their daughters go to and from dances in

their own car, which they may send for the chaperone, and which conveys the chaperone and the young man to their respective homes at the end of the evening.

THE LATEST WORD ON DANCING

THE LATEST WORD ON DANCING

The transition period, through which we are passing, affects our lives in every way in manners, fashions and mode of living, and extends to dancing so that new dances appear and disappear with amazing rapidity.

Of the new dances only a step or motion is retained and then so modified by social usage that it may be properly danced with pleasure in a refined manner. These new steps are incorporated into the figures of the Fox Trot which still retains its great popularity and when viewed in comparison with its original form will show such variation as to appear almost as a new dance.

Second only to the Fox Trot is the Waltz which also shows the new style of introducing various figures into the standard form so

that the figures of the Hesitation, the Lame Duck, and the Boston appear preceded and followed by the usual Waltz step.

The time of the music has greatly changed and is so much slower that the Two Step is being eliminated as it requires more lively music.

From all points of the compass it is said that now every man dances differently, adding figures or steps as he prefers them so that more than ever a correct position which permits one to change easily and quickly, a knowledge of the individual steps, and an understanding of leading and the readiness to be easily led are of the utmost importance. Therefore the keynote of the present day dancing is "form," however much it may be outraged by some who desire to be eccentric.

The details of the Toddle step are explained and also those of the Camel Walk with a diagram of direction, since this dance

or walk is so beloved by the college lad and the flapper. The intelligent dancer will recognize the Toddle as only a springy step with a sideways direction, which is the only change from the Fox Trot step, and that the Camel Walk is only the walking step of the Trot with a zigzag direction and a dragging motion.

The difference between the manner of dancing the standard Waltz, the Hesitation, the Lame Duck, and the Boston is carefully explained.

The correct position of the dancers is described in detail and attention attracted to the balance of the body which is most important in executing easily and gracefully the changes in the dance.

Practising the quick changes from figure to figure and the turn in the reverse which is again in favor to the music of the phonograph at home will enable one to lead or

follow with much ease, permitting the attention to be given to the "form" of dancing which should be smooth and graceful as the flight of a swallow. This smoothness and symmetry of motion, where by one seems a part of the music, is an art which can be attained by practise, so that one motion seems part of the next and the dancer responds to the rhythm of the music.

CORRECT POSITION AND BALANCE

CORRECT POSITION AND BALANCE

Never was the elegance of correct position in dancing more important than today when the smooth walking type of the dances is varied with Toddle steps and Waltz dips. The woman who is incorrectly held cannot with grace or facility follow the leading of her partner and this deficiency in the instruction of the art of dancing is more pronounced since there is no striking new dance to attract the eye.

Nothing makes dancing more fatiguing and difficult than absence of balance and an awkward, vulgar position. No man can lead efficiently if bending too far back, as this throws the body out of line, and no woman can move gracefully and follow the changes

of figures who has not unrestricted freedom of movement.

The right hand of the man should never pass higher than the waist of the lady and should only rest there lightly, as the guiding is done through the right arm which is slightly raised to support the lady and present a more graceful appearance. His left arm should be raised to the extent of describing a right angle from the body with the elbow slightly bent. Leading is done with either hand; in turning to the left, the left hand guides and the right supports, and the right hand turns are indicated by the right arm. The man may greatly assist his partner by slightly, very slightly, turning the body and arm in the new direction desired.

The lady places her left hand lightly on the back of the man so that he may have perfect freedom in his leading, at the same time giving the lady the correct position.

Her right hand she places lightly in the hand of her partner and she takes her position slightly to the left so that the center line of her body is opposite the right side of her partner. This position will permit a straight forward walking step with her left foot without contact with the right foot of her partner. The lady should never rest heavily on the arm of her partner nor expect him to hold up her right hand, but retain her position as if dancing alone yet co-operate by quickly following the slightest hint of leading from her partner.

Formerly the position of the foot was rather of an outward angle from the heel and the heels brought together at the end of each step but now the direction of the foot is almost straight and the heels never meet.

If too much appears to have been said about the elegance of position and form, the coming

season will reveal the truth of these remarks and one who takes up these new ideas will be quite prepared to do the latest and smartest thing in dancing.

Balance, which is so vastly important, means placing the balance of weight of the body on the foot which has just finished the step. This immediately frees the other foot for the coming step, without however moving it. If you tire easily from dancing which should be a delightful healthy exercise or cannot make quick changes of direction, practise at home, watching carefully to see if you always change the weight to the foot just finishing the step before commencing a new step. This change of weight does not indicate hopping, for no motion should be visible but it is essential, especially in any gliding step, to retain the smooth, flowing appearance. The weight should always be on the ball of the foot, leaving the heels, which

should not be lifted from the floor, free to execute any turn or pivot.

FIGURES

FIGURES

By the use of the word "Figure" in connection with the dances of the Fox Trot and the Waltz is meant that each figure is the series of steps in each dance — such as the three walking steps in the Fox Trot which constitute a figure or the three steps of Waltz which again forms a single figure. In the Fox Trot and the standard Waltz each series of steps constitutes a figure and each figure is danced to a measure of music. In such steps as that of the Toddle it will be seen in the description of that dance why a figure of the Toddle, while only of three steps, requires two measures of music.

Only a few figures introduced into each dance are better than too many which would tend to destroy the smoothness of the dance,

so that the introduction of only seven or eight at the most with the simple steps of the original dance between the novelty steps offers a most attractive arrangement.

THE TODDLE

THE TODDLE

The Toddle, so popular, is gradually toddling away, but as its figures are used with the Fox Trot today a detailed explanation is given. Its popularity arose because it is so much easier to be springy than to dance smoothly and while still much in vogue outside of New York it has become part of the variation dances in the smart set.

The Toddle is the Fox Trot with a rise on each foot on each count of every step — except in the figure of the "Old Corte" and "the doubles" — the 1, 2, 3 at each side.

Fig. 1. Take one walking step with the right foot, draw up the left one to the right, rise gently on the toes, and come down on heels. Take the next walking step with the right foot, draw up left foot, rise on toes,

down on heels. Take third walking step with right foot, draw up left, rise on toes and down on heels. All walking steps in the same direction.

Fig. 2. Take one walking step with the left foot, draw up right, rise on toes, down on heels. Second walking step with left foot, draw up right foot, rise on toes and down on heels. Third walking step with left foot, draw up right, rise on toes, down on heels.

Figs. 3–4. Reverse walk.

Figs. 4–5. Man leading to left and dancing Fox Trot step 1, 2, 3, to the side. Repeating the same to the right.

Figs. 5–6. Repeat the Toddle walking steps as given above, counting two for each step.

In Toddling any step of the Fox Trot may be toddled if the time of two counts to each step is allowed, altho' the "Old Corte" and doubles are rarely toddled. The Toddle

steps may also be used in turning and pivoting.

For a brief moment the Chicago appeared, which was somewhat similar to the Toddle in its counting, but it was danced with the motion of the hips instead of the feet, so it was quickly relegated to the limbo of forgotten things and is only mentioned here as its initial appearance was heralded by the press as something new.

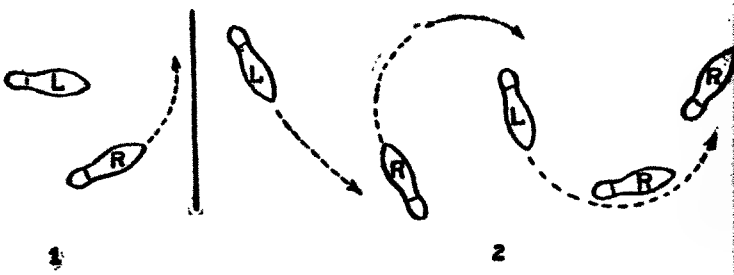
THE CAMEL WALK

THE CAMEL WALK

The Camel Walk, so loved by the smart young set at college and in town by the flapper who now rejoices in the title of "Finale Hopper," is simply the walking time of the Fox Trot done to slow music and in a zigzag direction, and is a walk from beginning to end. Occasionally it is varied with Fox Trot steps by those who dislike anything quite so extreme.

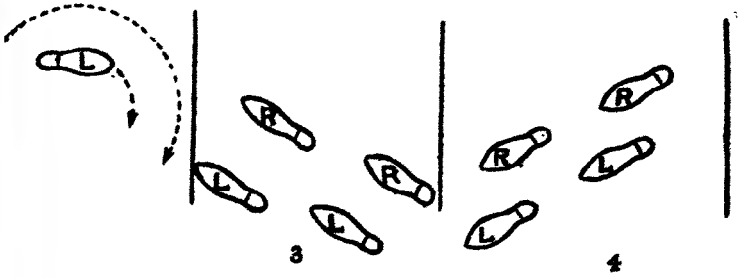
This step is done with a long tension on every step, as if a heavy weight was attached to each foot, and the direction is diagonally back and forth and yet advancing at the same time. See Diagram 8.

First measure of music — One walking step forward with left foot, then the right foot. Second measure — The left foot takes a long



8. The Camel Walk

dragging step to the right, the right foot then makes a half circle or pivot around to the left. The left foot then makes a sweeping pivot or semi-circle to the right and circling around to the left. The right foot again makes the sweeping pivot or circle, continuing the direction to the left and coming around in the half pivot or semi-circle to the right. Third measure — One walking step with the left foot to the right, second walking step with right foot toward the right, third walking step with left foot toward the right, fourth walking step toward the right, which



8. The Camel Walk (*continued.*)

gives a diagonal direction. Fourth measure — Four walking steps forward commencing with the left foot.

Then the Fox Trot steps may be introduced and the Camel commence to stalk again or the Camel figures just given may be continued in a reversed direction. Any combination may be utilized following the sweet will of the leader as long as it is slow and dragging in the Camel steps.

VARIATION WALTZ

VARIATION WALTZ

The standard Waltz following the mode of the day becomes more old-fashioned each moment and brings in the return of the reverse which is much in evidence. However, the new idea of combining various steps appears in the Waltz and a few measures of the standard type are followed by two figures of the Boston which changes into a few figures of the Hesitation and then becomes the Lame Duck, which again changes to the standard step. It is really an achievement to gracefully melt these changing steps one into the other and is really most interesting to dance, quite as much so as a series of intricate steps.

The following detailed explanation of the

difference between the four Waltz steps will be valuable for home practise in changes of the figures and the facility gained will enable one to lead more cleverly, avoiding passing couples and also to follow with greater quickness the leader's changes.

No clever and skillful dancer has ever been a wall flower or lacked many invitations to dances!

The Standard Waltz

3 counts to 3 beats of music

1. Measure. Gentleman steps back with left foot — count one. Steps backward and to the right side with right foot — count two. Left foot brought over right foot — count three.

2. Measure. Step forward with right foot — count one. Bring left foot forward but to

right side — count two. Bring right foot to left foot — count three.

The Boston

3 counts to 3 beats of music

1. Measure. Gentleman steps backward with left foot — count one. Brings the right foot with a circular movement at the side, back to back of the left foot — count two. One-half pivot turn to the right on the ball of the left foot, which will also bring the right foot pointing toward the right side — count three.

2. Measure. Step forward with the right foot — count one. Bring the left foot in circular movement to the front of the right foot — count two. One-half pivot on the right foot to the right, also turning the left.

Always keep the left foot advanced in making left hand turns and the right one forward for right turns.

The Hesitation

3 counts to 3 beats of music

1. Measure. Gentleman steps with left foot to left side, leaving the right foot pointed to the right side — count one. Places weight on left foot, continuing to count — two, three.

2. Measure. Step back with right foot — count one. Step backward and to left with left foot — count two. Bring right foot over to left foot — count three.

These two measures may be considered as one figure of the Hesitation Waltz.

The Lame Duck

This much resembles some of the steps of the Camel Walk but in a modified form.

Two counts or steps to three beats of music.

1. Measure. Gentleman steps forward with left foot — count one. Takes a long

dragging step with the right foot, bringing it slightly in advance of the left — count two, three.

2. Measure. Turn on right foot to the right — count one. Then long dragging step around right foot by left one — count two, three.

3. Measure. Turn on left foot to the left — count one. Then the long dragging step with left foot around the right one — count two, three.

As these variations of the Waltz step are only slightly progressive the necessity for introduction of the standard Waltz step and its reverse will soon be apparent.